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At the Theatres.

Lotta, frisky and irresistible as ever, was welcomed home enthusiastically at Daly's Theatre on Monday night. When the mischievous face of the little queen of comedy was recognized beneath the veil of a *religieuse* in the first act of Mlle Nitouche, the audience burst into frantic applause which lasted several minutes. Meanwhile a regular conservatory of flowers went across the footlights. It must have been a supremely happy moment for our old favorite, because the spontaneous enthusiasm conveyed to her the affectionate and undiminished regard in which she is held by the American public. The coldness and hostility shown her abroad had not affected their honest admiration for her inimitable talents. And throughout the performance, whenever Lotta did anything that gave an opportunity for it, the house indulged exuberantly in hearty applause.

The piece in which the star effected her *rentrée* is described as a comic vaudeville. It is divided into three acts, and MM. Meilhac and Millaud are the authors. It was written expressly for Judic, and the Paris critics, after the original production, credited it with the merits of grace and wit. If the comedy in the French really possessed these qualities it has been robbed of them in the process of translation. The dialogue is crude and pointless. Indeed, were it not for Lotta's acting, the catchy music by Hervé and the frothy character of the plot, the stupid language would have swamped the whole affair.

The story on which the amusing complications are built runs as follows: Denise de Flavigny is a convent girl, whose devilry is only concealed from the eye of the Lady Superior. The organist of the institution one Celestin, under the assumed name of Floridor, has written a comic opera for the Pontarcy Theatre. Denise, who is fond of music, has learned every note from hearing the score played by the teacher. The parents of Denise send for her to come at once to Paris, where they have a prospective husband awaiting her. The Superior arranges her departure by the evening train and orders Celestin to accompany her. The organist is obliged to consent, but he does so with ill grace as he is anxious to attend the *premier* of his opera. Denise, however, agrees with him to take a later train and he visits the theatre. She follows him just in time to find a hubbub back of the curtain. The prima donna, Corinne, who loves Celestin, hears that he has been seen with another woman and consequently takes revenge after the

manner of operatic artistes by refusing to finish the performance. Denise, knowing the role, is dressed in Corinne's clothes. She goes on the stage and as Mamzelle Nitouche scores a triumph. Fearful of discovery she and the organist attempt to leave the theatre secretly after midnight. They fall into the hands of a military patrol and are taken forthwith to the town barracks. The Major who commands it is the brother of the Lady Superior and to evade detection Denise and her companion dress themselves as soldiers, having secured the co-operation of several of the officers, one of whom—a Lieutenant—has fallen in love with the girl, and she with him. After some hairbreadth escapes the pair return at sunrise to the convent with no discovery. The Lieutenant appears. Denise gives him her hand, when it is discovered that he is the mate intended for her all along by her parents.

Lotta was the life and soul of the representation. She romped and frolicked, sang and danced with that refreshing abandon that always characterizes her efforts. She looks younger and prettier than ever, and her voice has acquired new strength as well as flexibility. She has evidently studied the style of the leading Parisian comediennes, for her natural buoyance is supplemented by some tricks and manners which are evidently French by. Her dancing was marvellously graceful and agile. In the first act she gave a *can can* with the daring of a *gaiété*, yet without the vulgarity. In the second she did a clever Japanese dance, replete with movements decidedly Japanesque. Both were loudly redemanded. As the convent scholar she was a charming mixture of mock gravity and mischief; as the opera bouffer she humorously contrasted the nervousness of the voice, and the blasé assurance of the untried woman of talent. Her entrance upon the stage of the mimic theatre and her exit therefrom were touches of comic genius. The drum song which she gave in the last act made a hit, and the actress looked most captivating in the military jacket, trousers and boots. Of Lotta's personal triumph in Nitouche there is not the slightest room for doubt. It is only to be regretted that the piece itself did not prove more meritorious and that the company is composed of mediocre actors, who gave the star miserable support. However, Lotta herself compensated very largely for these defects.

The best features of the cast were C. H. Bradshaw's Celestin and Frederic Darrell's Lieutenant Champlatreux. Mr. Bradshaw was quietly humorous as the organist. His drunken scene amused the house. Mr. Darrell sang his solos and duets with Lotta nicely. He is gentlemanly in appearance and department and his voice, although rather weak, is sweet in quality. R. J. Dunstan was vulgar as the Major. The rest of the cast, male and female, was bad, with the single exception of J. H. Stuart, who acted a bacchanalian corporal quite cleverly. The scenery was shabby. The same fly-borders served for the ceilings of the convent and green room.

* * *

The Pulse of New York was acted before a large audience at the Grand Opera House Monday night. Since we were called upon to pass judgment on Mr. Morris' melodrama last season it has been subjected to many alterations, and a number of the glaring defects which then attracted adverse criticism have been remedied. In its improved state The Pulse is not a strong play, but it is better suited to its main purpose of illustrating in panoramic style some of the more striking metropolitan localities and phases of criminal life. The Irving Hall scene, which hindered the action, has been cut out, and the railings in the Trinity interior have been removed so that the characters can be clearly seen by the audience. The motive for the murder in the first act has been strengthened. In several other respects the play has been made more congruous, and its story is told with tolerable sequence. Of course it is the criminal business, with the undercurrent of police incidents and the realistic features of familiar places in the great city that is the most attractive feature to the public, and the audience on Monday were entertained thereby. The cast is now, in the more important particulars, much the same as the original one. George Clarke gives his admirably sustained portraiture of the cool, decisive police hero, Inspector Byrnes, and Gerald Eyre fairly revels in the straightforward wickedness of the bad, bad Golden. Caroline Hill shows how much effect an accomplished artiste can produce with the indifferent character of Fanny Gainsborough, and Helen Ottolengui is sweet and winsome as Lucy. Joseph Frankau makes the humorous detective, Pete, as smart and sharp as a ferret, while Ada Deaves displays versatility in several disguises. The Pulse is likely to fare well at the Grand Opera House. Next Monday A Hoop of Gold will be presented.

* * *

Quite a large audience saw Storm-Beaten at the Third Avenue Theatre on Monday night. The performance was rather tame, the actors appearing to take but a superficial interest in their work. Of course, the Greely survivors satisfied the cravings of the morbidly curious, but the appearance of these thrifty heroes by no means compensated for the tediousness of the cast. Next week Joseph Murphy comes to this theatre with The Kerry Gow.

* * *

Edwin F. Thorne and his company acted The Black Flag at the People's Theatre on Monday before a goodly gathering. The drama does not appear to pall upon the public with frequent presentation, and the virile acting of Mr Thorne continues to be the source of evident enjoyment. The people supporting him are generally satisfactory. The scenery used is realistic.

* * *

The Seven Ravens is prospering at Niblo's. The piece presents a variety of magnificent combinations of color and movement, and the fame of the gorgeous rose scene has spread far and wide. Poole and Gilmore need fear no rivalry. They have produced a spectacle that eclipses any that has been seen on the boards of this theatre.

* * *

The Royal British burlesquers continue at the New Park until Saturday night. The Cragg Family of acrobats are about the only thing worth seeing in the whole show. The feats of these athletes are really wonderful. Next week the Park will be occupied by a spiritualistic exposer and necromancer named Keller, who has a strong foreign endorsement.

* * *

The houses at the Fifth Avenue have picked up considerably, and the actors in Called Back are enjoying the novelty of playing to a fairly filled auditorium.—May Blossom goes smoothly onward at the Madison Square. It will run a few weeks longer.—Dreams has been drawing finely at Pastor's since the cool weather set in.—A Parlor Match will supplant it next Monday.—Lemoyne has not met with emphatic success at the Union Square. The excellent acting of Mr. Plympton and Miss Granger deserves a better setting.—Adonis is a big hit at the Bijou. Drury's song, "Take Me Down the Bay," is whistled all over town. The performance is the funniest thing extant—in its line.

The Musical Mirror.

La Jolie Parfumeuse was heard by a crowd at Wallack's Monday evening. As usual with the Grau troupe, the performance was good in point of acting and bad in the matter of singing. Theo appeared as Rose Michon, and was very bright and charming in her own particular way. Cecile Lefort, who made her debut as Bavolet, created a decidedly favorable impression. She is not a raving beauty, but she sings very well and is a consummate actress. Lefort is likely to become a favorite. Duplan, as La Cocardière, was capital. Lary, an effeminate little tenor, did not win much favor as Poirot. This (Thursday) evening La Mascotte is to be sung. The next change of bill will bring a new opera comique called Fanchon to the fore. Theo will appear in the title role.

* * *

The concert on Sunday at Koster and Bial's was thoroughly enjoyable. The band under Jessie Williams' direction, rendered operatic and popular selections in excellent style, and the several vocalists gave eminent satisfaction to the crowd of spectators. Koster and Bial's now furnishes a first class evening's entertainment, and with the unconventional surroundings no pleasanter place to while away an evening exists.

* * *

The Little Duke still enjoys favor at the Casino, and it is expected to run for some time yet to come. The concert on Sunday night was well attended. The orchestral numbers were the best part of the programme. Some of Gran's artists appeared, but they did not achieve brilliant success. Theo sang some *chansonettes* with a good deal of vivacity, but in this direction she does not compare with Aimee, or even Angele and Marie. Gaillard sang very badly and so did Lary. However, the good work done by Mr. Aronson's orchestra made up in some degree for the shortcomings of the soloists.

The Gay Capital.

PARIS, Sept. 1, 1884.

The season is gradually opening, and the ensuing two weeks will confer untold blessings upon correspondents. There is little of special interest now excepting the announcements of the composition of the various companies at the different theatres and an intimation of what plays will likely be produced. Here each theatre possesses a large stock company and a policy to which they stick. The advantage of this is obvious, as it gives the management time for selection, mounting, casting and rehearsing plays, and usually results in better and more satisfactory representations than you have in America.

The lists of the actors, as will be furnished by your correspondent, contains all the names of note in the dramatic profession in Paris, and will be worth filing, by any one who takes an interest in the matter, for future reference.

The Palais-Royal is one of the best known and most popular theatres in the city. The plays usually produced here lack that Sunday school flavor that is characteristic of the Madison Square representations; but, for all that, people who enjoy fun, even though it is slightly broad, are to be found in Paris in sufficient numbers to make this house a great financial success. The directors are Messrs. Delcroix and Briet, and they are ably seconded by a corps of assistants well known in theatrical circles. The artists are numerous, and down on the list are many of those immortal names that were not born to die. This season the casts will be made from the following: MM. Daubray, Dailley, Milher, Raimond, Calvin, Leguet, Hyacinthe, Pellerin, Numa, Galipaux, Cremontois, Victorin, Mouval, Munié, Garon, Hurteaux, Mondru, Paulet, Bemont, and Mmes. Diudli, Lavigne, Mathilde, Berthou, Delay, Desonval, Bonnet, Elven, Augier, Leroux, Cellié, Clem, Verley, Simon, Delbry, Declerac, Caron, Yvonne, Olga, Bader, Georgette. The theatre will reopen on the first of September with a continuation of the representation of the Train de Plaisir, which was enjoying a run when the house was closed. The great piece for the coming season, however, is a comedy by Meilhac and Gille, the name of which has not yet been announced. The following other plays have been accepted, and will, sooner or later, be produced: La Recherche de la Paternité, a comedy in three acts by Bernard and Ordonneau; Le Cupidon, a comedy in three acts by Busson; Tout Feu tout Flamme, a comedy in three acts by Richard O'Monroy; and Le Cornac, a comedy in three acts by Fougère and Batadie.

The greatest building devoted to theatrical purposes in the world is the Grand Opera House, and the company engaged there is the finest to be found. Expense in this house is a secondary consideration, and it is probably just as well such is the case, for if it was not liberally subsidized by the Government the enjoyable performances here given would be brought to an abrupt and sudden conclusion. Monsieur Vaucorbeil is the director, and to say that he has his hands full but mildly expresses the situation. It is really surprising how exceedingly lively three or four prime donne can make things for a manager when they only half try, and there has never been an instance placed on record when they did not exert themselves to the full extent of their abilities in this line. The moment an artiste can squeak the gamut she commences to kick, and from the time she has received one round of applause her head is swelled bigger than a barrel. There are more attaches around this establishment than would run an ordinary circus and more persons in the company than would supply a half dozen ordinary theatres. The artistes are as follows: Sopranos: Mmes. Krauss, Dufrane, Leroux and Vautier; second sopranos: Mmes. Isaacs, Loreau, Escalais, Janvier, Thuringer and Hervy; contraltos: Mmes. Richard, Figuet and Vidal; tenors: MM. Salomon, Sellier, Dereims, Escalais, Sapin, Pirola, Riva Girard and Malvaut; baritones: MM. Lassalle, Melchissedec, Caron and Lambert; bassos: MM. Bondouresqûe, Gaillard, Giraudet, Dubulle, Plançon, Hourdin, Desmet, Gaspard, Mechelaere, Bontens and Palianti; coryphées: Mmes. Nastorg and Duménic. Then there is a chorus which varies in size as occasion requires, and a ballet so numerous and with so many officers that to name them all would require more space than you can afford; suffice it to say that it is as good as can be procured.

The three first operas, either new or fresh from the repair shop, which are promised, are Francoise de Rimini, Tabarin and Egmont, and it is not likely that any one of the lot will give its authors immortality. But it matters not what opera is brought out at this house, the *mise en scene*, the house itself and the audience form such a gorgeous picture that it is one of the curiosities of Paris, and invariably attracts strangers as well as high-toned residents.

A fête in aid of the sufferers from the cholera is now in course of organization, and will be held in the Tuileries Gardens on the fourteenth of September. Belloir and Vazelle, the great caterers to all public fêtes in Paris, as their part of the contribution to a deserving object, have undertaken to embellish the fair grounds at their own expense, which means an outlay of at least 10,000 francs. A great lottery or *tombola*, which is the favorite French method of raising cash for charitable or religious purposes, is being started, and works of art and articles of almost every conceivable description are being donated by the artists, tradesmen and citizens generally. The programme of the fête is most brilliant and interesting, and will include the ascent of three balloons, one of them, the *Albatros*, being famous as having crossed the Mediterranean. An infinite variety of small balloons of grotesque shape, will also be sent up. A great pigeon race is set down for ten o'clock in the morning, and 30,000 pigeons will be set free to carry the news and a description of the festivities to Belgium, Switzerland, and to the various departments of France. The gymnastic societies of Paris will send their best athletes, and the Philharmonic Society will lend their hands and chorus. The great alley in the garden is to be given up to a fancy bazaar, the stalls of which will be kept by the prettiest and most celebrated actresses in Paris. Tickets of admission, which also entitles one to a chance in the lottery, are now on sale throughout the city.

The Théâtre-Italien will open on Sept. 25 with La Traviata, with Patti and Nicolini and Maurel in the cast. Patti is engaged for two representations only. If the receipts on these two nights cover the expenses, a new series of representations with her as the star will probably be given. There is, however, a restrictive clause in her contract which turns on the decision of the law courts in her case for divorce now pending. Should the case be disposed of in time to the satisfaction of the diva, her engagement will hold good; otherwise she positively refuses to sing in Paris. The chances are now that she will get her divorce, as apparently she has loosened her purse-strings. Anyhow, her beloved Marquis signified his intention of joining with her in the petition, and that will probably settle it.

The death, in Madrid, is announced of Senor Garcia Gutierez, one of the most popular dramatic authors of Spain. He was born of humble parents, and in 1832 drew number one in the military conscription at the very time when his first drama, Il Trovatore, obtained a striking success at El Principio Theatre, which permitted him to pay for a substitute and continue his dramatic work. He afterward produced a large number of plays, which were all received with great favor by the Spanish public. The most prominent are Madeleine, the Page, and El Ruy Monge.

The French Government have decided on extending their patronage to the stage at Saigon in the shape of a subsidy to M. Pontes, an enterprising manager. He is to receive 1,000 francs for every performance, and furthermore a free passage to Cochin China for himself and company. They were to sail from Brest, on board the *Shamrock*, on the 25th inst.

Echoes from the Boulevard:

A corporal was drilling an infantry squad on the Champ de Mars.

"At the command halt: Halt!" said he, "you must quickly bring the foot that is on the ground next to the one which is in the air and then stand perfectly still."

At the club:

"Dudet pretends, my dear Count, that you are not noble. I would show him your genealogical tree."

"Tree! Why, in my family we have a whole forest."

Engaging a nurse for the baby:

"So you are from Normandy and have no husband—how is it that Normandy produces so many wet nurses?"

"Well, you see, sir, there are lots of woods there."

Giving himself away:

"Calm yourself Blanche, my child, your husband loves you."

"Do you think so? Then why did he call me Lotta last night?" MENTOR.

Professional Doings

—A. Bond Jarrett arrived in the city on Monday. He is interested with E. E. Rice.

—Ilma Browne, Sadie Cheever and Hinde Harrison have been engaged to complete the cast of Mackey's Pop.

—The Thalia company this season will comprise about forty people. They are now rehearsing the opening piece.

—Manager Donnelly left yesterday to join the Orpheum company at Omaha. Harry Davenport accompanied him.

—Alice Cayvan, a sister of Georgia, will appear in one of the Madison Square plays shortly, probably May Blossom.

—The Government has wisely ordered the Greely survivors to report for service. This is a setback to the Dime Museums.

—Marsh, of Milwaukee, wants to give up the lease of the Oshkosh (Wis.) Opera House. An annual license of $300 is one of the reasons.

—The Callender Minstrels, fifty three in number, sailed from Liverpool on Saturday. William Welsh and Charles Haslam are in charge of them.

—R. L. Downing will leave Joseph Jefferson's company on Jan. 1 and star in a play by Joaquin Miller called Tally-Ho. It is of the Western type.

—E. P. Simpson, a newspaperman, formerly an advance agent, late with the Mountain Pink company, will be the business manager of Birch's Minstrel troupe.

—Isaac H. Weinberg, who filled the position of chief usher at the Union Square last season, has been promoted, and is now acting as assistant treasurer.

—Colonel McCaull has leased the Boston Bijou for twenty weeks of this season, and will produce comic opera there; but he has not announced the productions.

—Acland von Boyle, humorist and mimic, brother of Harry Richmond and Anna Boyle, will return to the platform under the management of A. E. Sumner.

—Mazzanovich—this man ought to change his name; his closest friends mangle it—has just returned from Canada. He is painting scenery for W. H. Gillette's new play.

—Dan Sully's Corner Grocery made the hit of the season at Havlin's Theatre, Cincinnati, last week. Master Malvey as Jimmy Nolan fairly divided honors with the star.

—Helen Ottolengui, Frederick Ross, Stanley Macy, Joseph Franklin, Charles Eldridge, F. C. Cramer and Daniel Lacy are the new people in the cast of The Pulse of New York.

—Will Fennessy, a brother of James E., the well-known manager of Heuck's Opera Houses, contemplates opening a dramatic and variety agency in Cincinnati at an early date.

—The business at the Third Avenue Theatre has been gratifyingly large since popular prices were adopted. Mr. Rankin has had a hard row to hoe, but he is pulling through successfully.

—David Belasco informed a MIRROR man yesterday, that he is now busily engaged consulting with Messrs. Mallory and Palmer as to the next play to be produced at the Madison Square Theatre. It will, he says, be The Private Secretary.

—Manager W. S. Moore says that John Quin, the scenic artist, has painted for the People's Theatre the handsomest drop in this city. The subject is simple satin and plush drapery, and will be seen for the first time on Monday next.

—W. H. Hamilton goes to the Boston Bijou on Oct. 10. He owns the American right to Offenbach's Conspirators; Lacome's La Rame, and Paladhine's Little Countess, which he will produce before long.

—Augustus Harris, the manager of Drury Lane Theatre, whose successes in The World, Youth, Black Flag and other plays is well known, intends visiting America next season with two new plays to be produced shortly at his London theatre.

—The Private Secretary, which will be produced at the Madison Square on Oct. 6, will be the first foreign play ever done at that theatre. It was bought by A. M. Palmer. There are seven adaptations from the same source ready. It is of the German farcical school.

—A. W. F. MacCollin, late leading comedian of the Wilbur Opera company, is about to take The Beggar Student on the road, having made satisfactory arrangements with McCaull. The Colonel says he will rent out all his successful operas and confine his managerial mind to New York and Philadelphia alone.

—Madame Janisch will be supported in Louisa by Arthur Elwood, George H. Griffiths, Mark Price, Charles Plunkett, Walter Eytinge, George C. Jordan, Merrill Foster, H. Reeves, Mary Shaw, Josephine Baily and Mary Maddern. Her engagement begins at the New Park Theatre on Monday week. W. H. Daly will direct the stage.

—Last week John R. Studley and Adeline Stanhope played a successful engagement at the Brooklyn Grand Opera House. John Stetson, James O'Neill and many of the Stetson company attended. Stetson intended to enjoin the performance, and requested through an advertisement that the public should wait until the O'Neil company arrived. Mr. Studley advertised that he had been playing Monte Cristo for fifteen years. The engagement drew good patronage.

The Giddy Gusher.

The actor in the character of farmer or sailor is one of the most amusing parties on top of earth. The fad don't last long, but while it does it consumes all his strength and taxes all his vitality. The veriest cockney in the whole profession, used to be George Clarke—you could not get him off Broadway—all the grass he wanted to see grew in Union Square. And when his managers wished to send him out, he sat down and wept as he packed his portmonkey for Philadelphia and Bridgeport, bemoaning the fate that exiled him from his beloved city haunts and conveyed him to fresh fields and pastures full of cows and vocal with frogs.

* * *

Look at him now! He comes in from a potato patch he hoes by the day, with hayced in his hair—smelling of his cow—a horney-handed farmer. He will talk you blind on the exciting subject of rutabaga turnips, and his eyes dance with enthusiasm discussing three quarts of oats he's raising in pots on the back stoop. Observe the bagginess of his trousers at the knees—that's acquired weeding onions; take in the slack he carries in the rear—that's brought on by sitting on a milking-stool. I met him the other day with a long thing done up in brown paper, and thought by the cut of it it was a Persian yatagan, and that he was going to play some Eastern part. So I expressed myself, and was laughed to scorn. Catch him carrying any stupid "prop." through the street. No, indeed; he was lugging a new scythe-blade, having mowed the old one all to flinders on a batch of stones where his hay is growing. Mrs. Clarke cut one crop with a pair of scissors, and George got in another crop with the family razor; but he found, after all, the proper thing for hay was a scythe, and so he'd bought a new one, and was hurrying home to snatch that little grass-plot bald-headed before the hens got in and snapped it up.

* * *

One of the most exhilarating sights of the season is Ben Maginley in a wide pair of hickory pants steaming in off "that farm" to do his daily task at the Madison Square. I remember one morning when I had been lured into the wilderness to see some bucolic friends, I had repented among mosquitoes all night and was ready at daylight to shake the dust off my shoes. I was carted down to a six-by-nine pine depot, and was sitting disconsolately among some milk cans awaiting the train. Far down the track I thought I saw it coming. A rosy glow like a headlight, and a black scoopy arrangement throwing up the dust made me think it was an engine, till it came nearer, and I saw the headlight wore a straw hat; and what I took for a cow-catcher was Ben Maginley's right boot as he bore down on the depot, bound, like myself, for New York; but, unlike myself, sorry to go there. What a conversation that was going in! I asked him about the business of May Blossom. He replied that as fertilizers he considered mosslunkers superior to lard. According to Shakspeare and his own account, he'd "larded his lean earth one Spring," and found it was of very little account.

* * *

Then there's Johnny Wild; he's bought up all the land outside Troy, and throws an agricultural look about his clothes almost as strongly developed as that pervading George Clarke. Madame Ponisi's husband has a nice place back in Pennsylvania, where they raise snakes, and had a lovely crop last year. Dear old Sam Wallace, he thought he would put up a larger and more commodious edifice on his place, and last Spring he began all by himself to build. His home was almost ready for plasterers and painters, when one afternoon, hanging a door, he heard a strange, creeping sound on the stairs. Looking over the railless opening, there he beheld a huge black snake squirming up, and just as the reptile's head appeared on the landing the plucky old gentleman gave it an awful knock with a chisel. Even while this visitor was in the throes of death, he happened to look up and beheld hanging over one of the unplastered beams of the attic another of the same family. Nothing daunted, Sam seized a saw, and creeping up the next flight, he walked across the open beams and deliberately sawed the nasty beast in two. Then he thought for some time that he had two enemies instead of one—the sawed off tail seemed endowed with as much intelligence as the head part. It danced round and investigated its other end with a detached curiosity unpleasant to behold. The snake crop has rather daunted Madame. Sam got in his snakes early last year, but this Summer they are going to seed uncut, as the dear couple are discouraged about raising anything else on their place.

* * *

But if the theatrical farmers are funny, the theatrical sailors are something convulsing. Wallack on board his yacht was a spectacle to stir their pulses to fights of emulation. Robson and Crane got a yacht, Nat Goodwin's got a yacht and Jack Ryley's got a yacht. He calls his the *Madeline*, after his wife, but he should re-christen her the *Rock Hunter*. There never was such a craft for discovering rocks and spitting on them as the *Madeline*. A dozen times she has been high and dry on them. You feel a bumping and a thumping under you as if the bottom of the boat were being filed off, and Jack says pleasantly, "She'll get over; she's taking her rocks beautifully to-day.

* * *

I was on this theatrical craft the other day. Jack has carefully selected his crew from men who have had experience in nautical dramas. We all remember how good Captain in the Pinafore troupe John Nash was; he's the sailing master. Ryley himself was a wonderful Admiral in the same piece and his maritime intelligence lays over the deck. The Bo'sun first mate and Lobbilly boy is well up in sailors' hornpipes and has played William so often that he is very seldom seasick. Manned by such a crew the *Madeline* has created a wholesome terror in the souls of less experienced yachtsmen. I never saw such deference shown a small vessel. Quite a party boarded her the day I went—the prima donna of one company, the soubrette of another, a first old woman weighing two hundred pounds, a light comedian and the gallant Ryley. After adjusting his eyeglass, he gave the order to weigh the anchor, and the rest of us began to look 'round for the scales to make ourselves useful.

* * *

Twenty different sorts of boats were lying about near, and as they heard the mandate every one of 'em betrayed unusual interest. The light comedian thought he would distinguish himself, and he pulled cheerily on the first rope handy. Up went our jib and for the next five minutes the recording angel had both hands full in noting down the profanity that filled the air on all sides. The *Madeline* rounded and swept every deck in the neighborhood with her jib boom. She backed and she filled; you should have seen the anchors fly out of the water. There was no safety for anybody but in flight—everyone flew. "That's the way to be treated," said Ryley. "They give me the whole thing." The horizon was dotted with escaping boats, and away we went rock-hunting. Nash spread out a chart of Behring Straits and straddled over it in a knowing way, with a pair of dividers that we were just off the Larchmont Club House, but a true, safe sailor looks a long way ahead.

* * *

Rumors had reached me of Ryley's yachting on rocks as frequently as on water, so I was not unprepared when, in a good stiff breeze, I felt a sudden shock, and we came up all standing. "It's Gibraltar this time," said the first mate, as he rushed below for a map of the coast of Ireland. We had a little cannon tied on to our gunwales, and Ryley ordered this fired. "It clears the air," he explained, and he thought we should lift with the smoke, and we did, going off with a parting scrape, as if loth to leave. "I think it would be a good idea to put the *Madeline* on a dry dock," said the Commodore, "and grease her bottom. She seems to stick lately whenever she strikes." This motion was carried unanimously. We all sang "Larboard Watch" and went below for seven bells. Afterward we sang "A Wet Sheet" and "A Life on the Ocean Wave," and Nash did very prettily a stave or two of "Merrily, merrily goes the Bark," and between all these selections we went below for seven bells.

* * *

The first old woman by this was a little ill and we lashed her to a camp chair and planted her aft, while we went below to the chart room to have seven bells. Then the breeze died out and we were becalmed, so we got out the quadrant and took our bearings. For hours we drifted, "like painted ships upon a painted ocean." Well provisioned and provided with the means of having unlimited seven bells, our stalwart hearts never flinched. Of one thing we were solid certain, we had no water in our holds, and the jest ran on and the songs were sung, and lots of things were eaten, and—and then some anxious mortal looked at a watch. Great king! it was six o'clock, and the Commodore due at the Casino at eight and the prima donna due in her dressing-room at seven. The first old woman was out of an engagement, but she was sick of a nautical life, and elected to go in the boat that was to take the anxious Thespians to the distant shore, where six cornfields, a potato patch and an apple orchard took them to a depot. The party were nicely balanced in the dinky, and the heavy woman was besought to plant her feet in the exact centre of the boat, which she did, but some one's hand slipped. She sat down with an expression of anguish (used before for Hamlet's mother) on a rowlock, and the "sickening thud" was succeeded by a vision of two No. 6 boot soles—common-sense heels—two yards of knitted leaf lace and some tape strings. A yell of horror greeted this spectacle, but the Lob-lolly-boy quick as a wink clapped an oar under her shoulders, and the light comedian, an expert swimmer, jumped in and buoyed her up—ropes were attached to her head and heels, and we on deck began to pull. But if she weighed two hundred pounds when she was dry she weighed four water-soaked as she was.

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The great head of our skipper here asserted itself. "Haul her out," said he. We were all willing to go haul if any one would take it for her, but no one offered—time was going on—Ryley must leave. "Tie her up to the after part of the boat; I'll send a derrick from off shore and some one to work it," said he. But just then help came from a yacht in the distance and the water-logged lady was taken on board with much hooting and more pulling. The little boat made for shore, a mile and a half away, and Captain Nash, in a nice baritone voice, sang "The Sea, the Open Sea," while the first heavy wrung out her skirts and threatened to founder us with the water she had brought on board. By-and-by we had the twenty-sixth fright of the day. The returning boat was pulled by two able-bodied young female seamen, but they got in between two Glen Island boats and slopped about in such a hair-standing way that we were only anxious to recover their bodies. This agony was protracted for a long time, till, the Starin boom subsiding, we took the perilous passengers on board. Then we all sang "Blow, Ye Winds, I O," till the effort met a response. "We'll go in to town in good shape," said the skipper, and we went below for eight bells. Sure enough, she was scudding when we came up. Nash examined the chart and found no danger signals marked for the vicinity of the Bermuda Islands (we were just off Glen Island, but what's sauce for the goose is sauce for the gander, and we had no chart of Mr. Starin).

* * *

It was a jolly sail for the next twenty minutes, when, crash! bang! we were hoisted up on a beautiful steady rock, and we dipped to windward and bent to starboard and did all sorts of things to larboard; but came off! There we stuck. The captain went below and reported a hole as big as a barrel in her stern. "Take to the boat," said he heroically "leave me to my fate." We were a couple of hundred yards off shore, and the captain swims, so we took his advice and the boat and sent a man to take him off the wreck, and after unheard-of trouble on land we got to New York and to Seighortner's for a nice supper, at which the Admiral returned thanks for the way in which we had carefully hung up the *Madeline* in a nice dry place for the night. She has had some planks nailed over the hole we made and to-day she is rock-hunting as good as ever.

THE GIDDY GUSHER.

Professional Doings.

—A. C. Hilsdorf is now playing in Called Back.

—John Gilbert's season in Boston opens on Oct. 6.

—Adeline Newville has joined a Romany Rye company.

—Townsend Percy is arranging for Richard Mansfield's tour.

—John A. Stevens has added Enoch Arden to his repertoire.

—May Gallagher has joined the Rajah company in the West.

—J. R. Furlong will enter the Called Back cast on Monday next.

—A. E. Sumner is now quartered at Brooks and Dickson's offices.

—Henry Irving and his company left for America on Saturday.

—The Clara Morris company is rehearsing at the Third Avenue.

—Marcus Mayer has gone to San Francisco in the interest of Irving.

—Master Arthur Dunn will shortly join No. 2 Bunch of Keys county.

—George L. Stout, of the Comique, has sold a play to Maggie Mitchell.

—R. E. J. Miles returned to New York on Thursday last from Chicago.

—Robert Slavin, the minstrel, will be a member of Billy Birch's company.

—Diplomas are to be awarded pupils by the Lyceum Theatre School of Acting.

—A. Z. Chipman and wife (Blanche Moulton) are resting at Wolfboro, N. H.

—Nell Gwynne is in rehearsal at the Casino. It will be produced in about a month.

—The part of Pluto, in Orpheus and Eurydice, has been rewritten and lengthened.

—George Kern goes as advance agent with Rose Eytinge. The tour includes California.

—George P. Lathrop, librettist of The Seven Ravens, will reside permanently in New York.

—Maid, Wife and Mother-in-Law is the name of a play shortly to be produced in Chicago.

—W. H. Compton has left the cast of May Blossom, and W. J. Lemoyne is playing his part.

—French and Son have opened a bureau at their London offices for the engagement of artists.

—Edward Murphy and Joseph Hardman joined Harrigan and Hart's company last week.

—A. C. Gunter is the author of Zozo, the Magic Queen. An effort had been made to "keep it dark."

—The Wages of Sin played to $1,000 on Saturday night in Philadelphia—according to Charles Overton.

—Mason Mitchell is playing Jack Henderson in Caprice until Henry Miller is prepared to join the company.

—Augustin Newville has been appointed Treasurer of the Lee Avenue Academy of music, Williamsburg.

—Major Pond will manage the Kellogg-Brignoli tour.

—Frank Ufner is in town arranging for some new sensation.

—Spencer Cone is now in the box-office of the Union Square Theatre.

—Joseph Miller, once a famous circus clown, is now driving a Fifth avenue stage.

—Harry Kennedy has joined Billy Birch, and will go on the road with the minstrels.

—E. S. Grant will rejoin Orpheus and Eurydice this week as stage manager. He will not act.

—Very few of the present cast will go on the road with Sirbs. Cheaper people are being engaged.

—Henry E. Abbey is having a large quantity of American printing shipped to him in England.

—Edwin Cleary, late of the Modjeska company, will shortly appear at a city theatre in a new piece.

—James Taylor, the well-known English comic singer, has come to the surface in Toronto, Ont.

—Fanny Davenport and Madame Janisch occupied boxes at the Fourteenth Street Theatre last night.

—Robert McWade, doomed to Rip Van Winkle, is experiencing some ups and downs in the Northwest.

—Charles Frohman states that The Pulse of New York did a highly satisfactory business in Boston last week.

—Lysander Thompson, the artist, brother of Charlotte Thompson, has just finished a portrait of Bartley Campbell.

—Ed. Sothern is rehearsing his company at the Union Square Theatre. He has some expensive and novel printing.

—Carrie Godfrey and W. A Thompson are organizing with McCaull for Falka, which they wish to take out this season.

—The Actors' Fund could not get a quorum of Trustees for the meeting of last Thursday. An adjournment was had to Oct. 2.

—Many of the Grau French Opera company occupied boxes at the Casino on Sunday night. Theo's costume is very *decolleté*.

—Edward L. Bloom writes that the Bluebeard company have been doing a large business in Chicago, despite the hot weather.

—William Cowper has a play called Roadside Daisies over which John Stetson is worrying. It appeals to his sentimental side.

—Henry Hascombe owns the right to Frank Harvey's play, A Ray of Light. Henry Neville will shortly produce it in London.

—Roland Reed's extra verses on the Morisini elopement and other topics brought down the house at the People's Theatre last week.

—If possible, the Florences will discard The Mighty Dollar this season. Of late years they have not been very successful in anything else.

—W. E. Gill, encouraged by the success of Adonis, is engaged upon another burlesque, in which the principal characters are twin sisters.

—An actress who played a leading role in one of McCaull's productions at the Casino recently, is now dancing in the ballet at Niblo's.

—James F. Hoey, brother of William Hoey, of Evans and Hoey, will soon take a comedy company on the road in a play especially written for him.

—W. H. Smith, of the Standard Theatre, St. Louis, informed a MIRROR reporter recently that he intends shortly to erect a theatre in another city.

—Marie Loftus, of the British Burlesque company, received an offer from the Bijou management. The salary asked abruptly closed the negotiations.

—John Stetson informed a MIRROR reporter yesterday that he intends remaining in New York nearly all the season, attending closely to Fifth Avenue interests.

—Richard Fitzgerald was the recipient on Friday last of a valuable gold watch, chain and locket from Managers Emmett, of Chicago, and Harris, of Boston.

—The prices of admission to the Third Avenue Theatre have been greatly reduced. During last week the house did a very large business with Nobody's Claim.

—A letter was received from Chicago on Thursday which stated that the thermometer registered 120 degrees in the dressing-rooms of the McCaull Opera company.

—La Petite Marguerite is singing with success at Saratoga. From there she goes to Long Branch and Newport. On Sunday next she appears at Koster and Bial's.

—Harry Mills, who made a success in the Rag Baby last season, and has been engaged for the season at the Boston Bijou, made a hit in The Seamstress in Philadelphia.

—Harry Miner has issued a new programme for the People's Theatre after the style of the Madison Square. The front page is an illuminated picture of the stage as set for Pique.

—Nathaniel Jones has been engaged by the Haslams as stage manager of their Fantasma company. Frederick Walter will be the treasurer. He was formerly with Genevieve Ward.

—Kate Castleton purchased all the scenery and effects of the Fiss-Bang-Boom company, and is using them in All at Sea. She writes to a friend in this city that she will play East.

—Among the people engaged by Eric Bayley are Florence Gerard, Maria Davis, Cyril Maude and Rowland Buckstone. The latter is a younger brother of J. C. Buckstone, of Wallack's.

—E. S. Grant, of the Bijou company, arrived in the city last week, having resigned the part of Jupiter owing to ill-health. Vanoni is gone to rejoin the company, and will play her old part of Eurydice.

—Frank Girard, recently and for many years with Tony Pastor, takes a specialty company of his own on the road in November. 'Tis a tradition that he and Tony haven't passed words in years.

—The performances of the Cragg Family of acrobats at the New Park Theatre astonishes everybody. They have received numerous offers from managers. A *Herald* compositor set 'em up as the "Crazy" Family.

—The Two Johns Comedy company which will open at the Comedy Theatre on Sept. 22, comprises John Hart, J. C. Stewart, J. L. Scott, S. M. Archer, Percy Grant, E. A. White, J. W. Galloway, Augusta Chambers, Emma Northrup, George Connoline and Frank Stewart.

—Minstrel managers are most beautiful objects about.

—James and Henry Pettes have joined the Ford Opera company.

—John F. Ward and Rose Wilson have been engaged for Excelsior.

—F. S. Chanfrau is adding his pick of the small towns this season.

—Alexander Segall is conducting the concert department of the Eden Musee.

—The sale of seats for Lotta's performance is very large. Daly's is crowded nightly.

—W. L. Rising declined offers last week from Emma Abbott and W. T. Carleton.

—Martin Hoffman, for three seasons with the Madison Square, has been re-engaged.

—Topsy Venn and Miss Julia de Bayther are starred on the walls with *Adventure* Eden No. 2.

—The Young Mrs. Winthrop and Hazel Kirke companies are rehearsing at the Madison Square.

—James W. Mace is attending to the business of The Pulse of New York for the Fifth-mans.

—Harry Smart will be interested with Carrie Godfrey and W. A. Thompson in their Falka company.

—Spencer Cone informs Tom Hanson that Queens opened in Boston on Monday night to a full house.

—Jennie Daly, an English actress, lately arrived, will be a member of Wallack's company this season.

—W. C. Cobbit is accompanying Franklin Sargent on his travels in search of recruits for the New Lyceum.

—Henry M. Williams is negotiating for the Lexington Avenue Opera House to produce opera at cheap prices.

—The Cincinnati Elks have been tendered a benefit, to take place in that city Oct. 17, at Heuck's New Opera House.

—Gustave Frohman has returned to work, but says he will shortly take another rest, his health being far from good.

—Henry Wallack, second son of Lester, is now entirely engaged in theatrical work, being interested in his father's business.

—Dr. Mortimer, a physician, announces his intention of erecting a theatre on Lexington avenue, above Twenty-third street.

—Nate Salsbury is in town preparing for the Troubadours' season, which opens at Ogdensburg, N. Y., on Thursday night.

—John McDonald will probably join Hoyt's Tourists. He was offered a part in The Private Tutor, Gillette's new play.

—Matthew Lynch has been appointed to Nelson Waldron's position at the Madison Square. The latter goes to the Lyceum.

—George L. Fowler is filling dates for his Mazeppa, with Coen d'Asche on the star, but has not yet decided upon the time or place of opening.

—W. T. Stephens and Minnie Oscar Gray, the variety team, go to England this Fall. If the stars (the dogs) make a success, they will remain abroad indefinitely.

—On Monday night large audiences assembled at Daly's, the Bijou, the Casino, Wallack's, Madison Square and Tony Pastor's. The remaining theatres had fair houses.

—Edward Hinley, the comedian of the Royal British Burlesque company, will probably be a member of a well-known opera company this season, provided he can obtain a release from Messrs. Holmes and Kiraly.

—M. B. Leavitt has two Adonises Eden companies on the road, one Orpheus and Eurydice company and four variety companies. He is also playing Fay Templeton and W. T. Carleton's company over the California circuit.

—Frank B. Murtha will put E. L. Dowsley on the road next December in Joaquin Miller's new play, Tally Ho. New scenery is being painted. The company will include Messrs. Herbert, Herman, Kahn, Miss Woolcott and Mrs. Jackson. The season will last sixteen weeks. It will be preceded by ten weeks' rehearsals.

—At Paterson, N. J., on Monday night, between the acts of Ruth's Devotion, Harry C. Stone, the local manager, was presented with a gold watch and chain. The speech was made by the veteran Edson S. Conner. Nate Waldron has spent several weeks in putting the Paterson Opera House in ship-shape for the season.

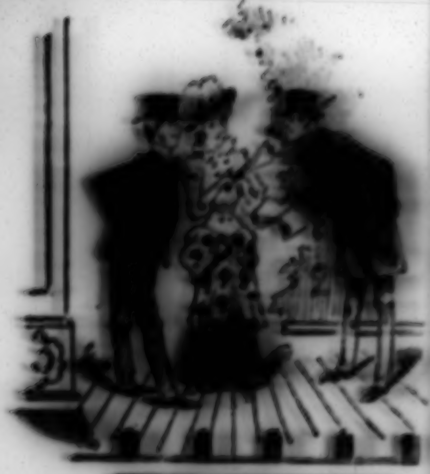
—A MIRROR reporter yesterday had a talk with a gentleman lately arrived from London—a friend of Lillian Russell. She sends the following message to her admirers here: "We produce Pull shortly at the Novelty Theatre, and if it is a failure Solomon and myself will return to the United States. If it is a success we will remain in England until Fortune withdraws her smiles."

—We doubt whether we could suggest to our readers a better thing than the revival of The Pickwick Papers by purchasing a copy of the bold-text, handy and cheap edition of that novel published in Lovell's Library, thereby renewing their acquaintance with the great company of quaint and odd characters put in motion by the magic baton of Charles Dickens. They cannot fail to be surprised at the many points which touch the events of to-day, and how fresh the color is on the comic pictures which were laid on the canvas more than a generation since.

—Willis Ross has secured excellent time for Edward Sothern's Crushed; or, Whose Are They? He has made dates in a dozen leading cities. This is doing very well, considering that he went to work in the late Summer. Mr. Ross will do advance work this season and then return to management proper, having one or two schemes in view. Crushed is rehearsing at the Union Square. It will open in Jersey City on Monday night. The following is the full company: Edward Sothern, Charles Frew, Jay Hunt, K. Armstrong, Lizzie Jeremy, Eva Barber, Minora Morris and Mary Gray.

—Clara Morris plays Miss Multon for one week at the Third Avenue Theatre, under the management of McKee Rankin, and then goes to the Park Theatre, Boston, where she commences her regular travelling season, appearing in Miss Multon, Article 47 and Alixe. She opens at the Brooklyn Theatre on Oct. 27 for a week, and then makes a jump to Haverly's Theatre in Chicago. The company includes Frederic Bryton, J. Fisher, Charles Stedman, G. F. Bird, Joseph Holland, J. C. Elliott, Mrs. M. F. Farren, Mrs. Harry Crisp, Louise Baile, Helen Adell, Edith Bud and the two Morgan children.

PROVINCIAL.



BOSTON.

The Pulse of New York, which has been the attraction at the Globe Theatre during the week, has many strong features, the prologue and first three acts moving along in a brisk and natural way; but the fourth and fifth acts drop somewhat in interest, almost losing the grip obtained previously, and becoming negative and strained, instead of positive and concentrated. The fourth act ends with a climax that seems to go for naught, and the business of connecting the principal villain with a burglary in the last act seems to be unnecessary, as well as to be done in too dawdling a way. The characters are all well drawn and well played. George Clarke's impersonation of Inspector Byrnes being careful, natural and impressive; while Gerald Eyre, as the villain, appeared to better advantage than he has ever before. Caroline Hill acted the disagreeable role of Fanny, capably; it being in the same line as her previous impersonations in the Ace of Clubs and Rosita. Stanley Macy's German police justice was done capitally, and praise may be bestowed conscientiously upon nearly every member of the cast.

Gustav's Comedy co. appeared at the Bijou theatre during the week in what the bill styles a "great emotional comedy," though in fact it is a farce, with a burlesque tendency, and a very funny affair it is, with laughter ranging from rippling to roaring, almost constantly. Frank Mordaunt's Perkins is full of humor, the artist catching the dramatist's idea perfectly, and adding to it from a seemingly inexhaustible supply of his own, making the character a sort of cross between George Washington Phipps and Colonel Mulberry Sellers, but in its way thoroughly original and decidedly American. Charles Burke, as the romantic French Bohemian, Maitre [illegible], makes a success second only to Mr. Mordaunt's, and Helen Parr, as the French actress, is funny to those who analyze character and read between the lines. The rest of the cast is respectable, and the action has been brisk even on the hottest nights.

Twins continued to give delight to audiences that increased as the warm weather departed, and I think a mistake was made in withdrawing it under the circumstances. It was not that the people loved Twins less, but a cool place more. Manager Field will doubtless revive the play at a propitious date during the season.

Kit continued to good business at the Boston Theatre. The Squire closed its second week to much better business at the Park Theatre than it began with. The Howard Athenæum Star Specialty and Comedy co. inaugurated its second season with the week's performances at the Howard Athenæum, playing to a good business the first of the week in spite of hot weather, and with the advent of cool nights turning people away. The two Hans do some of the funniest gymnastic and song-and-dance business of any team on the variety stage, I think, however, that the public would rather see William Carroll in burnt cork and a banjo solo than in any other way. It would be an easy matter to have him black up and come on for that purpose in the latter part of the Bad Boy scene. Eh, Manager Harris! "A word to the wise is sufficient."

The Locke comb., which embraces M. W. Fiske and several other members of the co. that recently appeared with Corinne at Oakland Garden, occupied the boards at Park Square Garden during the week, in a grand musical festival, as per play-bill, entitled Opera Mad, which is identical with Fitz, given at Oakland Garden by Corinne.

The usual variety was seen at the Boylston Museum during the week. The Boston Museum should display the signs of the three bills this week, as the bill comprises Nanky and My Uncle's Will. 'Pears bauer, now don'tcher know.

The railroad superintendents of the country, who will be in convention here during the week, will see Zanita on Wednesday evening, through invitation of its principal author, Manager Eugene Tompkins. The Boston Theatre will be closed for a final full-dress rehearsal of Zanita on Monday evening, which will be given on Tuesday evening for the first time on any stage, with the following cast: Prince Pepito, Louise Paullin; Princess Zanita, May Stembler; Amelia, the duenna, Elma Delaro; Prince Hum, Pepito's rival, Josie Hall; Cabella, fairy of the wood, Norma Wills; Puck, the fairy guide, Bessie Sherwood; Alfredo, Minnie Emerson; Velvetto, page to Pepito, Blanche Sherwood; King Fanilo, D. J. Maginnis; Sator, his secretary, John D. Gilbert; Bibo, major-domo of the house of Hum, Fred. P. Hamson; Vulco, a blacksmith, Gus Kammerlee; Drago, Spark, Grego and Delvo, his apprentices, William Tuttle, Andrew Metzger, Theo. E. Dillaway, Joseph Byrne.

The Globe and Park Theatres have dropped the senseless custom of prefacing the names in their programmes with "Mr.," "Miss" or "Mrs." How silly, for instance, to use the prefix Miss to the name of an actress who is married and has children! Let the good work go on. The Museum years ago dropped the custom.

Manager Lonsdale has decided to open his musical season at the Bijou Theatre on Nov. 10 with Falka, by the McCaull co. and the original Casino cast. Later, Prince Methusalem or Nell Gwynne will be given, and Jaxonchowsky will appear during the season.

Katie Powers, one of Signor Farini's most promising pupils, will have a complimentary concert tendered her the latter part of October, which her maestro will come on personally to direct, after which she will join the Wilbur Opera co. The fiftieth performance of D. A. M. will occur at the Bijou Theatre during the week, when A. C. Gunter's smiles will broaden proportionately. Harrington and Johnson, the well-known specialty team, I am informed by Treasurer Charles J. Rich, will join the Howard Athenæum Specialty co. when it begins its New York engagement, after going over the New England circuit. Manager John Stetson's showy Monte Cristo car created great excitement when it came over the New York and New England Railroad last week. The co. appears at the Chelsea Academy of Music this (Monday) evening, and after playing during the week comes to the Globe Theatre next Monday night. The Redmund and Barry co., in A Midnight Marriage, are making a great success on the New England circuit. They have not had a single poor house.

I had the pleasure of meeting Joaquin Miller, and shaking his paw on a recent trip from New York to Boston. He stopped over at New Bedford, and afterward fled to Waits, N. H., during the heated spell, and the last of the week returned South again, after being entertained at Wellesley by Mrs. Durham and wife (Fanny Kellogg). I met A. Farini on Saturday, as bustling and full of business as usual, came on the day before to arrange definitely for his departure from Boston to give his whole time hereafter in New York to preparing pupils for the operatic stage. Many of his pupils have follow him to New York. Madame Sikha, who is singing with such fine success in Russia, is a former pupil of the Signor's.

H. K. Burcomb, the unfortunate actor who froze his feet and had them amputated some time ago, came up from Rainsford's Island Saturday, and stumped into the Boston Museum to see Twins in the evening. Where are our native dramatists that they do not furnish the poor cripple with a John Wagg sort of a drama. W. H. Macdonald and wife (Marie Stone), of the Ideals, leave to-day (Monday) for Baltimore on a visit. H. C. Barnabee will close his Nantucket cottage this week, and go on a provincial concert tour before the Ideals begin their season. Agnes Stone, a young and promising sister of Marie Stone, has joined the Boston Ideal Opera co. Myron W. Whitney celebrated his birthday 6th at Long Pond, where his wife presented him with a yacht. Robson and Crane have been rehearsing Joseph Bradford's play of Cherubs at the Park Theatre during the week, and will produce it at Lawrence this (Monday) evening.

The Locke comb. gave a sacred concert at Park Square Garden on Sunday evening, offering, with other attractions, their sketch entitled The Musical Conversation. I have just seen a letter from Julia Wilson, in which she states that she has entirely recovered from her sickness, and expects to join the Joshua Whitcomb co. early in October. She has ordered a pussy costume in which to sing her great waltz song, "When the Pussies Rosup and Die." She is in love with the song, and expects to make even a greater hit with it this season than she did last, as she is in fine voice and will have the benefit of the new costume. Manager J. B. Schoeffel has been on a flying visit to New York, but came up smiling in the Parc Theatre lobby Saturday afternoon. Joseph Jefferson was last week the guest of Edwin Booth at Newport.

NEW ORLEANS.

The Bagnard Opera co. closed their engagement at the Spanish Fort Opera House 7th. It did not prove to be a financial success. The co., having secured some dates in Alabama, left the city 6th. Rumor has it that there is a possibility of their returning later in the season to play a short engagement at some local place of amusement. The Acme Opera co., almost Mrs St. John and Messrs. McWade and Barnes, and reinforced by Messrs. Laurent and Bernabeu, began an engagement 6th with La Grande Duchesse as the attraction. Harry Richardson, late of the West End, it was supposed would be a member of the organization, but negotiations failed at the last moment. With the exception of Laurent (Fritz), John Glover (Wanda) and Helene Harrington (Prince Paul), the cast was the same as it was when the opera was produced earlier in the season. With the exception of an apparently incurable impulse to overact or introduce too much comedy, Mr. Laurent's Fritz is an improvement on his predecessor's (H. C. Barnes). Miss Glover was very weak as Wanda. The lady is a good chorus singer and tried hard to do well, but the role was too much for her. Miss Harrington is a very efficient member of the co. She has remarkably quick study, and though engaged originally for the chorus has frequently, in an emergency, been called upon to undertake principal characters. Her work in Prince Paul is very creditable. Mary Beebe is really admirable as the Duchess. During the current week her health has been better, and her performances have been even more excellent than before. This lady is doing hard and conscientious work in the interest of the co.

Mrs. B. S. Forchheimer, a lady popular in society and a vocalist of considerable ability, made her debut on the stage with the co. 10th, playing Wanda. The nervousness incidental to a first appearance was quite marked at first, but the lady sang her numbers excellently and was frequently encored. Of her probable success I cannot speak as yet.

L. T. Bury, manager of the late regular Spanish Fort co., is connected with the business and managerial department of the present organization. The whole affair seems to partake somewhat of the commonwealth plan, and will, I believe, be successful. The Merry War is being rehearsed for production next week.

The operatic season at the West End Opera House closed 6th. On the following night a performance was given for the benefit of the manager of the co., Marlande Clarke. The programme consisted of three scenes from Hamlet, viz.: Act III., scene II.; act III., scene IV.; and act V., scene I, and the second and third acts of The Chimes of Normandy. The selection of Sunday night was wise, as the attendance on that night is generally the largest in the week. There was some curiosity to witness the beneficiary's performance of Hamlet. Had Mr. Clarke not made it known in several ways that the legitimate had always been his line of business, one would have supposed him to be an ambitious amateur. His performance was decidedly poor. As Gaspard, in The Chimes, he was also weak. There was quite a large audience present, and financially the benefit was a success. Mr. Clarke was the recipient of a cash testimonial from the members of the co. and some friends. The season just closed has been a very unsuccessful one, and another is very doubtful. The members of the co. have gone North. Miss Dolaro's proposed tour came to naught.

Fulton's Juvenile Creole Minstrels closed their engagement at Western Hall 7th and began one at the new Grunewald Opera House on the succeeding night. Business at the latter place improved. The boys also did better than at first, having become more accustomed to the stage and surroundings. The co. left on their tour 10th.

Manager Bidwell and wife have returned from their Summer trip North. The season at the Academy of Music opens 13th with Vaughn's Kentuck comb. The box-office opened 10th. The house looks almost new with its handsome improvements and decorations.

CHICAGO.

The business at all of the theatres picked up considerably last week. The State Fair brought in a host of strangers, who kept the different houses well filled the first three nights of the week. The temperature then dropped to a comfortable point, and the city folks turned out. The combined forces crowded the theatres the rest of the week.

Falka, as presented by the McCaull co. must be accorded the chief success of the season so far. Haverly's theatre has been crowded by appreciative audiences every night. There is a variety of opinion expressed in regard to the musical merits of the opera, but all agree on the excellence of the acting and ensemble. We have rarely seen so large a number of artists grouped in one opera, or such tasteful and appropriate costuming. The scenery was in keeping with the other merits, and all in all Falka will be remembered as one of the best things McCaull has sent us. Francis Wilson, as Von Folbach, was as humorous as ever. He has curbed his tendency to burlesque. Bertha Ricci, in the title role, acted and sang most artistically. It is by long odds the best thing she has done in her professional career. Herman Wilke, as Boleslas, and Rosalba Beecher, as the romantic brigand's sister, were very good. Their singing was greatly applauded. The opera remains two weeks longer, so I will defer mention of several other members of the cast, who acquitted themselves well, until next week. Following Falka, Thomas Keene will appear at this house, during which a spectacular production of Richard III. is promised.

The Florences second week at McVicker's was a most profitable one. This week, Silver King co. John McCullough comes to this house for two weeks 21st.

Bluebeard, by the Bijou people, met with appreciation at the Grand Opera House. The performance of Emma Carson, Sam Reed and Carl Rankin is full of the the genuine spirit of burlesque, and the whole entertainment is worthy of patronage. The audiences have been good, and increasing in numbers nightly. The second week will undoubtedly show large increases at the office. This week Mr. Rankin is to spring some new campaign jokes on his auditors. They are said by his friends to be above the average in merit. Perhaps so!

Barry and Fay, 21st, in their new farcical comedy, All Crazy.

At Hooley's, that capital comedian, John T. Raymond, has appeared before large audiences in his new play, In Paradise. This week, Bunch of Keys, with Charles Bowser as Snaggs. Next week, Campbell's White Slave.

The Olympic is meeting with immense success under Mr. Emmett's management. He has organized a variety stock co. of his own, and the house is being filled nightly.

The Academy of Music was not forgotten by theatre-goers last week, and Herne's Hearts of Oak was witnessed by good sized audiences. This week a new comedy-drama, said to have had a successful run in New York, will be presented. It is called Distrust, written by Messrs. Dunbar and Wren.

The Jesse James drama packed the Standard last week. The horses were the best actors in the party. This week a welcome change comes in the person of Newton Gotthold, a sterling actor, who will offer a new drama called Miranda. A good co. is said to be with him.

Grenier's Garden and Lyceum Theatre are having their usual large patronage. Amy Gordon and W. J. Morgan are singing at the former, in Fra Diavolo, and are most successful.

The Hess Opera co. were fairly successful at the Criterion. Opera cannot be said to be the popular amusement of the patrons of this house. They will have something more to their taste this week in D. H. Harkins, who will appear in a round of Shakespearean drama, including Richard III., which, it is said, he does in capital style.

The Museum Theatre will put on Two Orphans this week, playing it at a daily matinee as well as in the evening. The co. is local.

C. D. Hess has become the business manager of the Grand Opera House. The engagement of this popular manager will relieve Mr. Hamlin of much hard work and doubtless add not a little to the success of the theatre. Mr. Hess entered upon his duties this week.

E. D. Price, one of the most industrious and genial of advance agents, is in town looking after the interests of John McCullough. C. J. Whitney, the Detroit manager, has accepted a new play entitled Genevieve. It is by Mrs. L. H. Carpenter, and an early production is promised. Manager Milward Adams, of the Central Music Hall, arrived home from Europe last week. He is booking some excellent musical attractions for the Hall. Henry Peakes and several of the disbanded Hess Opera co. go to New York at once. The orchestra at Haverly's is now the finest band in the city. The music is so far superior to what theatre-goers have been accustomed to that many think it is specially engaged for the run of Falka; but it is the regular orchestra of the house and is a permanency. Fred H. Frear has secured Bunch of Keys for the smaller towns and cities of the West and South. A co. has been organized in this city, and they start out Oct. 1. It includes Hattie Anderson, Edna Marlow, Agnes Earle, Ella Thorne, W. H. Currie, Arthur Dunn, J. H. Dyer and Fred Frear. C. B. Cline is the manager.

BALTIMORE.

Ford's Opera House (J. T. Ford, proprietor): The new melodrama Burr Oaks, drew big houses last week, and seemed to find favor with them, though it is the old, old story of robbery, murder, love, jealousy, villainy thwarted and innocence vindicated—dressed, however, in a magnificent scenic garb, and presented with an unusually strong cast. Walter Bentley played the title role in a manly, effective way, and the good impression he made last season as the Silver King was strengthened. May Brookyn, as Margie, was winsome and thoroughly natural, though the part afforded ample opportunities for overacting and ranting. The rest of the co. was far above the average and a mention is due Joseph Mason and George Gaston for their clever work. The scenery was all new; the garden set in the third act was one of the prettiest ever seen here. 17th Monday C. E. Ford's Comic Opera co. opened to a large and very friendly house, presenting for the first time in this city Planquette's new opera, The Orange Girl (Nell Gwynne), with Mme. Zelda Seguin-Wallace in the title role.

Holliday Street Theatre (J. W. Albaugh, manager): Baker and Farron occupied the house last week, and had it pretty much as to themselves. The latest play, The Emigrants, is made up entirely of the specialties of Baker and Farron, and as they are not favorites here it naturally had exceedingly light drawing. J. T. Farron still sings nicely, but that alone excepted their specialties are fatiguing. This week Peck's Bad Boy by Atkinson's Comedy co., which opened to a good house. Next, Frank Mayo in Nordeck.

Monumental Theatre (J. L. Kernan, manager): Zimmerman's Burletta co. in the musical comedy, Little Prisoner, is the attraction for this week. Next week, Meggs' Landing co.

Front Street Theatre (Daniel A. Kelly, manager): This popular house closed a highly successful week on Saturday night, and on Monday Whitney and Long's Magnets were greeted by the usual big Monday night house. The programme includes Joseph J. Sullivan in the comedy, The Bold Man, the Novelty Four, Arthur and Jennie Dunn in songs and dances, Hall Green's [illegible] and Watson and Richards, song-and-dance team.

Items: J. T. Ford, Jr., returned to the city on Monday night, and has resumed his old position in the box-office of the Opera House. John is universally popular, and has been very much missed.—Herzog's Dime Museum opens its season, 2nd. There will be a new feature in the auditorium in the shape of an amateur night. Every Friday night will be devoted to a dramatic entertainment to be given by amateurs. And the town is just full of them.—Either the new departure will be stopped by an excessive supply of material, or Herzog will be obliged to build a large hall.—Harris' new museum of Masonic Temple will open Oct. 6. It is probable that J. T. Ford will take a co. to North Carolina early in October, with Theodore Hamilton as star.

PHILADELPHIA.

Thus far the season has given us but one production worthy of close scrutiny and criticism. New plays we have had in abundance, but for the most part they appear to have been dramatic garbage in a state of latent decay. Metropolitan failures, they were thrust upon Philadelphia in the hope that some of the losses might be recouped at the expense of an unsuspecting public. That plays should have the prestige of a first production in New York is proper and desirable no doubt; but that they should be brought out there simply for the purpose of gaining a name which may aid in imposing on the aforesaid U. P. doesn't seem exactly the proper thing. The exception to the rule is Nordeck, Frank Mayo's new play, which is now on at the Walnut, where it has achieved a decided success. The play is of the romantic order, ingeniously put together, and the language employed is far above the average. Mayo displays undoubted ability. I expected to note many Crockett eccentricities, but was agreeably disappointed. He does Nordeck in a manner every way creditable to his reputation as an artist. Hamilton Vaders and George Holland do some excellent work. Mrs. Macauley is not sufficiently near her cradle to look the part she assumes, but her acting is all that could be desired. Nordeck will hold the Walnut stage until the 22d, when Bartley Campbell's Separation will be given by the Union Square co.

Queena has been done at the Chestnut during the past week to light business. The play is a weak, washy everlasting flood of words, and possesses no merit whatever. The Planter's Wife, which opens to-night (15th) is by the author of Queena, and the only original play he ever wrote. It is but fair to add that Sadie Martinot and J. W. Summers ably seconded Louise Pomeroy in her efforts to pull Queena through the fire. The efforts of all three were, however, unavailing. Rice's Surprise Party, 22d.

At Haverly's Fran Cottrelly, as the good-natured, fun-loving Greenmyer, is so indefatigable in her efforts to please that she has captivated the patrons of General McCaull in a remarkable degree. She does excellent work, and being on the stage a greater portion of the time, the interest is not allowed to flag. As I wrote last week, the "farce" is nothing in itself, having been robbed in the translation of whatever good it contained. But Cottrelly, aided by Hamson and Mills, has made it a "go." The Sonnettes will remain until the 29th, when Falka is to be presented.

At the Opera House The Wages of Sin was put upon the stage in a handsome manner, and was fairly well acted. To-night Daly's co. open the regular season at this house with Dollars and Sense. Zimmerman and Nixon have both, and they will no doubt keep the "regular season" standard of both their houses up to high-water mark.

The National introduced Patti Rosa to our public as a star, in her play entitled Mizpah. The Hoop of Gold is the current attraction. Next week, N.Y. will be produced with handsome effects and a competent cast.

All Crazy, at the Arch was a dismal failure. Berry is not strong enough to carry an evening's entertainment himself, and the absence of Fay, who is too ill to play, combined with an utter lack of merit in the play, stamped this effort of Len Grover with the most emphatic disapproval. Siberia will be the attraction throughout the present week. Thorne's Black Flag 22d.

The New Arch Street Opera House presents to-night a four-act drama by W. Reynolds, entitled, Two Loves. The prospect for the management is not bright. Carncross offers the usual clever bill, and he is doing a good business. At the Central the Leavitt Specialty co. showed to good houses. This week the American Comedy Four head a variety co. of unusual excellence.

Dime Museums increase and multiply. Forepaugh's (late Bijou Theatre) opened this afternoon with a free admission. The idea, of Mr. Connolly, the business manager. All persons visiting the place between 1 and 5 o'clock will be admitted free. Extensive alterations have been made in the Bijou building, and two adjoining houses have been thrown together and added to the theatre proper. The Brennans, Capt. Liable, and a lot of variety people furnish the stage performance, and the usual quantity of freaks will be on exhibition. The Chestnut Street Museum will open 22d. Hogan, Campbell and Co.'s freak establishment is in full blast and doing an immense business. Manager Perley will prove a tough nut for the other "Dimes" to crack.

Bob Fox is in town looking for a theatre. Daly's co. appear in Needles and Pins during the second week of the engagement. Thron's Broadway Garden offers an attractive programme. Frank Wilson will make his appearance in Falka 29th. A triangular fight will begin next week when the Dime Museums form in battle array. Good for the newspapers, but there must be an under-dog in the fight. Clark's Theatre (late Club) is the resort of all local and visiting "sports." Of its kind, the show is a good one. The Seven Ravens will fly to our Academy of Music at the conclusion of their New York engagement. Lotta comes to the Opera House soon. Sadie Martinot joins Rice's Surprise Party at the Chestnut and Blue-Beard is to be given at the Arch. The Opera House is by far the handsomest theatre in the city, and Zimmerman is almost warranted in claiming it to be the finest in America. Manager Brooks is sadder and wiser. People did not care for a Wife's Honor. A benefit performance will be given 22d in aid of the family of the late Fred. Walz. I saw a very clever performance by Baker and Farron, and am surprised that they do not try Philadelphia. A week's stand here would be profitable.

CINCINNATI.

Notwithstanding the weather and the fact that the local thermometers were registering in the vicinity of 90 dre. during the week, The Shaughraun, with Boucicault's well-known impersonation, proved sufficiently potent to attract a good weekly business. Nina Boucicault replaced Sadie Martinot in the role of Moya very satisfactorily, and the veteran's son, D. G., acquitted himself very creditably in the rather thankless part of Harvey Duff. The cast included J. A. Wilkes, H. E. Walton, Gertrude Blanchard and Helen Leigh, all of whom merit more than passing notice. This week the Emma Abbott Opera co. in a round of English opera, opening 15th, with Bohemian Girl. Semiramide will be produced 18th. Kiralfys' Excelsior, 21st, for two weeks.

At Havlin's Dan Sully's Corner Grocery caught on from the opening night and was productive of excellent business. The play was so extensively reviewed in The Mirror when produced in New York that any personal criticism would be out of place. Dan Sully's Daddy Nolan is one of the finest bits of character acting seen here for seasons. Master Mulvey's Jimmy Nolan must, as Johnny Havlin says of his Wonderful Book, be seen to be appreciated. He is a decidedly precocious juvenile and no mistake. The Patrick Conroy of Al. C. Faure is rather spirituelle in make-up, and his appearance invariably brings down the house. This week, Lizzie Evans, in Fogg's Ferry, followed, 21st, by Love and Law, with Milton Nobles and his co.

Amusement seekers appreciate the fact that Tony Pastor's annual visit affords an unusually strong specialty programme, and his entertainment at the People's proved no exception in that respect. The main features of the programme during the week were Myra Goodwin's songs and dancing, Silvo's juggling, Tony's vocalism and the St. Felix Sisters. Frank Girard and Harry Sanderson should mildly yet firmly insist on Lester and Allen's making a change in their repertoire and discarding those Alaska diamond rings for the benefit of a much-enduring public. This week, Gus Williams in Captain Mishler, followed, 21st, by Herne's Hearts of Oak comb.

The weather militated against a large theatrical attendance, and as a consequence the audiences which greeted the Hanlons during their second week's stay at the Grand, were by no means proportionate with the merits of the entertainment afforded by those clever pantomimists and gymnasts. This week minstrelsy will reign supreme, with Thatcher, Primrose and West's co. as its exponents, followed 21st by Miles and Barton's Bipt Board co. under Harry Lewis' management.

Peck's Bad Boy held the boards all week at Robinson's and worried the Groceryman and his Pa highly to the unbounded delight of the gallery gods. Frank White assumed the title role very creditably, and Conni Again have portrayed the martyred parent in good style. Dan Mason as the grocer was clever, as also Tony Williams in the role of the policeman. During the current week fairy-like George Fortescue will appear in Sydney Rosenfeld's burlesque, Well-Fed Dora. John T. Raymond underlined for week of 22d.

Manager Gabriel at the Vine Street Opera House is keeping pace with the times and giving his patrons an excellent specialty programme. The attractions announced for present week include Lawton and West, the Electric Quartette and the Lillie Hall Burlesque co.

Harris' Dime Museum has a clear field, and since the opening day, August 20, has been packed daily. The Museum is now recognized as one of the city's features, and our country cousin invariably takes it in with the other sights when doing the town. Capt. H. V. Bates and his wife have been engaged for current week and an excellent stage performance will be given under the direction of the popular San Francisco Quartette.

Items: Mrs. Edward Hamlin, accompanied by her one-month old daughter, arrived from the East during the week.—Manager Jim Fennessy, who has returned from Louisville, speaks in very complimentary terms of Whallen's Grand Theatre in that city.—E. J. Stevens, representing Lizzie Evans' interests, put in an appearance 9th. Will Fennessy, who graces the box office at Heuck's New Opera House, contemplates the early establishment of a dramatic and variety agency in this city, and as he is popular and proficient the venture will doubtless result successfully.—One of the local critics springs the unwelcome announcement that the Salvini will not be presented here this season—coupled with Henry Irving's not giving us a date, this is simply awful; but with our regular food and an occasional rest our citizens will doubtless pull through. The Cincinnati Elks have been tendered a benefit which will occur at Heuck's New Opera House, Oct. 17. Manager Fennessy having generously allowed the use of his theatre for the occasion.—Manager Harris intends producing Cinderella at his museum week of 29th, with the Hollywood Children in the leading roles.—Dan Sully and his Corner Grocery have booked themselves to St. Louis, but not until John Havlin had booked them for a return date in December.—Tony Pastor's new afterpiece, Fun on Parlor Houses, will be produced for the first time, 15th, in Louisville. Manager R. E. J. Miles has returned from New York, and will remain here until the Cincinnati pageant and ball is concluded.—The Zoo is being extensively patronized by the Exposition visitors.—Business improved visibly during the latter part of the week with the change in weather.—Frank A. Dowes is here in advance of Herne's Hearts of Oak comb.—Anna Teresa Berger's cornet solo at the Exposition past week were warmly encored.—De Witt C. Waugh, scenic artist of the Grand, and his assistant, Thompson, have completed the new proscenium border and wings for the house.—Hubert Heuck, proprietor of two trans-Rhenish theatres contemplates an early visit to New York.—C. W. Vance and W. D. Ingram, both members of John McCullough's support left for Chicago, 14th, to join the troupe.—Dan Rice is still lingering in this vicinity, and it is just possible that the once-famous clown may be seen in the ring with Uncle John Robinson's Circus during the coming season.—Al Granger, one of the Four Frescos, whose engagement was so successful at Harris' Museum past week is a Cincinnati boy and a prime favorite locally.—The Hanlons are getting out some very elaborate paper for their new spectacular pantomime, Fantasma.

BROOKLYN.

Grand Opera House (Knowles and Morris, managers): Burr Oaks, a new American melodrama by Messrs. D. K. and M. O. Higgins, of Chicago, was presented here Monday evening and scored an emphatic success. It was splendidly put upon the stage, and the different scenes were received with great approval. The plot resembles very much The Silver King—a mysterious murder and the accusation of an innocent man—but the situations are more natural. Walter Bentley essayed Burr Oaks with fine effect, and added to the laurels heretofore received in Brooklyn. May Brookyn, as Margie, the wife of Burr Oaks, displayed considerable feeling in a sympathetic role. R. F. Horning, J. L. Mason, Julian Reed and Nellie Warren amply filled the requirements and were considerably above the average. Monday, 22d, Queena, with Louise Pomeroy in the leading role.

Brooklyn Theatre (W. H. McConnell, manager): One of the best comedies on the road, Roland Reed's Cheek, appeared here Monday evening to houseful of people, who thoroughly enjoyed the fun and music with which the play abounds. Mr. Reed was in capital humor and kept the house in an uproar. The new songs were encored and encored, the music of which has been arranged by Mr. Reed's leader, James C. Kenny, and is very sprightly. Next to Mr. Reed the neatest piece of acting is undoubtedly that of Alice Hastings, who, as the Woman of Experience, is very clever. S. S. Block, Frederick Hight, Joseph Goboy, A. B. Jack, Miss Vaughn and Annie Mortimer well supported the star. Monday, 22d, Separation, with Ellie Wilton as Dora Blair.

Park Theatre (Colonel Sinn, Manager): A fair-sized audience was present Monday evening to welcome the popular Irish comedian, Joseph Murphy, in Shaun Rhue. The play was enthusiastically received, Mr. Murphy's song, "A Handful of Earth," being one of the pleasant memories of the evening. Thursday evening and the rest of the week Kerry Gow will be the attraction. Monday, 22d, The Cherubs—Robson and Crane.

Hyde and Behman's Theatre was well filled on Monday evening to witness the antics of the Horseshoe Four, the sketches of Mr. and Mrs. Conway, Lottie Elliott's dancing, and the singing of the Olympia Quartette. Moreland, Collyer and Gooding, as the Stranded Thespians, were very funny, and the entire bill was replete with merriment.

BROOKLYN, E. D.

Novelty Theatre (Theall and Williams, managers): The farcical comedy, Celibacy; or, The Deuce of Hearts, by John Harrison, which has been so thoroughly revised during the past Summer, was played before a large audience Monday night, and was well received. Alexander Vincent, as Zerubbable Bubble, a confirmed woman-hater, kept the audience in a roar of laughter the entire evening. Next week, Claire and the Forge-Master.

Lee Avenue Academy of Music (C. L. Waglom, manager): The management presented to its large audience Bartley Campbell's latest and most successful play, Separation, which in itself is worthy of success. Next week, Siberia.

CLEVELAND.

Euclid Avenue (Gus Hartz, manager): The Oak of Cloney, a bright melodrama, presented in a creditable manner, and the comedy Perfection, was the card at this house first half of week. Miss Floy Crowell, a Cleveland soubrette, appeared here in the above for the first time in this city. She made many friends. Her manners, though a trifle affected, are none the less winning. Miss Florence Potter and Miss Howarth received a repetition of honors bestowed a few months ago. Business light. Thomas Keene began a short engagement, 11th, in Richard III., followed by Hamlet and Macbeth, with Lady of Lyons at Saturday matinee.

Academy of Music (John A. Ellsler, manager): Hyde and Behman's Minstrels, 11th to 13th, gave the best attraction the Academy has had for many a day. The house was filled on all occasions. Dan's Tribulations, 15th; George S. Knight, 22d.

Items: A seventy-two hour finale go-as-you-please walking match is the attraction at the Roller Rink this week. H. C. Hart will start the walkers at 12:30 o'clock Sunday night.—Manager Hartz has made a great change in the Euclid's entrance. On the opening night the lobby of the house resembled a large flower garden, so abundant was the display of tropical plants, cut flowers, evergreens, etc. The improvements at the entrance, an office for the accommodation of reporters and advance men, the ushers' uniforms, passing ice-water to the audience between the acts, and a woman in attendance at "ladies' toilet" all go to show the vast enterprise of the Euclid's new manager.

ST. LOUIS.

Grand Opera House (John W. Norton, manager): Separation, by the Union Square co., has drawn very uneven audiences during the week. The weather was extremely hot in the early part of the week. J. H. Stoddard, Joseph Whiting, W. Seymour, Sara Jewett, Mrs. Phillips, Maude Harrison and the other members of the co. did splendidly. The stage setting was superb. Milton Nobles in Love and the Law, 14th.

Pope's Theatre (Charles R. Pope, manager): Draper's Uncle Tom's Cabin has done a good week's business, considering the hot weather. The Rajah, 14th; opening of the regular season.

Olympic Theatre (Charles A. Spalding, manager): Denman Thompson in Uncle Josh has had an unusually thin week's business, the weather being against a large attendance. The new members of the co. are excellent, and were well received. Shadows of a Great City, 14th.

Standard Theatre (W. H. Smith, manager): Distrust made a clever comedy hit during the week. Frederick Wren and Helen Tracy head an excellent co., and their assistants filled out a remarkably good cast. Attendance light. Dan Sully's Corner Grocery, 14th.

People's Theatre (W. C. Mitchell, manager): Only a Woman's Heart proved a powerful play, Newton Beers making a great part of Roger, a citizen of the world. Attendance improved greatly toward the close of the week. Power of Money, 15th, with Frederick Bock in the leading role.

Casino (George McManus, manager): A new bill will be presented all the week. Hilda Thomas remains, also McAvoy and Rogers, Rosa Mariani, Lang and Sharpe, Alice Gilmore and Frank Lester. The new people are Harry Rogers, Morelle Bros., Emma Marley, Wade and Mack, Adams and Wilde and Martens' Musical Automatons.

Items: Both Dime Museums are doing excellent business.—Edwards' Comique is closed for repairs. It will re-open in October.—The St. Louis Choral Society will produce Elijah, Nov. 27.—Barnum's show is here for a week.

ALABAMA.

BIRMINGHAM.

O'Brien's Opera House (T. P. O'Brien, manager): The first appearance of the season was the appearance of Harry Vaughn's Kentuck comb. to a well-pleased audience. Considering the extreme heat the co. was welcomed by a good-sized house. Bobby Newcomb, as Young Eph, made an especial hit. His excellent dancing and singing brought down the house.

Items: One of the important additions to our Opera House this season is the excellent orchestra, under the leadership of Professor Grambs, formerly of Scranton, Pa.

MONTGOMERY.

McDonald's Opera House (G. F. McDonald, manager): The season opened with Bagnard's English Opera co. in La Mascotte, to fair business, 9th. Belle Taylor, 10th; Pinafore at Matinee, and evening La Mascotte, 11th; Chimes of Normandy, 12th, and Belle Taylor at matinee, 13th, to small audiences.

Montgomery Theatre (John Tannenbaum, manager): The regular season was opened by Harry Vaughn's Kentuck comb. to fair business, 12th, and matinee, 13th.

Items: Manager Tannenbaum has returned after a long absence in New York. He is looking unusually well. He has secured several first-class attractions, among the number Clara Morris. Her Southern tour is exclusively under his control. During his absence his assistant, Robert F. Dickinson, has had the Montgomery Theatre repainted inside, and several other improvements made.

HUNTSVILLE.

Opera House: Haverly's Strategists will open the season here, 19th. Among the attractions booked for the coming season are the following: Mlle. Rhea, Lizzie Evans, Barney McAuley, Tony Denier's Humpty Dumpty co., Patti Rosa, Lillian Olcott, Morgan's Pink, Fulton's Minstrels, Hidden Hand, Peck's Bad Boy, Henry Webber and Louise Sylvester. Everything betokens a good season.

CALIFORNIA.

SAN BERNARDINO.

Opera House (Waters and Brinkmeyer, managers): The Royal Spanish Opera co. appeared in El Juramento, La Fille de Madame Angot and La Grande Duchesse, 5th, 6th and 7th. All the operas were sung in Spanish, which reason perhaps accounts for the small houses. W. E. Sheridan was to appear 13th, 16th, 17th.

Arena: W. W. Cole's Circus shows in Colton, 19th.

Item: The Spanish Opera co. have been playing in Mexico during the past year. This is their first appearance in this country. They rested in Los Angeles until the 15th, playing there a week after that date.

COLORADO.

DENVER.

Tabor Grand Opera House (Peter McCourt, manager): The two weeks engagement of the Bijou Opera co. was fairly successful financially, and artistically, although latterly it would have been a degree better had there not been so many changes made in the principal roles. Harry Pepper, the tenor, was too ill to appear after the first two nights, and Orpheus accordingly suffered in the hands of one of the chorus. E. S. Grant, the comedian, only appeared the first night. His Jupiter was transferred to E. H. Aiken, the Styx. These changes materially weakened the co., and consequently, as the week progressed, the attendance lessened. Last week the ever-popular Pinafore was very creditably presented, everything considered. It seemed to suit the people much better than Orpheus and Eurydice, and an increase in patronage was noticed. Harry Pepper reappeared, and added much to the success of the opera, as Ralph. Jennie Prince, as Josephine, sustained the good impression she made as Eurydice the previous week. Daisy Murdock gained fresh laurels in her part of Hebe, and added a host of admirers to her shrine. George Gans made a splendid Dick Deadeye. His make-up was excellent. In the Ranks current week. The management will present something extraordinary in the scenic line, having about eleven tons of material. Business will be good. Barney McAuley, 22d, week.

Academy of Music (McFadden Brothers, managers): Uncle Tom and Hidden Hand drew fair houses last week. The troupe is about to start on the road. McFadden Brothers were wise in dispensing with the services of Miss Martin as Topsy No. 2. The Carleton English Opera co. will commence a ten nights engagement 22d. After its engagement here the co. goes to the Pacific Coast for a three months stay.

The Rink: A co. of unknown origin, called Herrmann's Comedy co., closed a four nights engagement, 13th. Did not make enough to pay for their salt.

Items: The Denver Rink has opened for the season. The floor has been made perfectly smooth, and lovers of this amusement can now enjoy themselves to their heart's content.—Mrs. Scott Saxton, President of the Scott Saxton School of Elocution, of Louisville, Ky., is in the city. It is quite likely she will open a school here.—J. L. Garside, of the Academy, has returned from his trip to Minneapolis much improved in health.—Troupes unable to hold their own against the terrors of the wild West seem to have made Denver their headquarters. Several stranded cos. are in town, among them is the Fizz-Bang-Boom co.—Marable, the Eva in McFadden's U. T. co., has gone to her mother in Cleveland, accompanied by Mrs. J. McFadden. Marable is a child of superior knowledge for one so young.—M. M. Whelan is organizing a dramatic and musical co. for a tour of forty-five weeks, covering the Western country. The leading artists will be M. S. Wilson and Sadie Stringham, who have some very favorable press notices. George W. Faulkner will act as manager.

CONNECTICUT.

NEW HAVEN.

Carll's Opera House (P. R. Carll, manager): Charles H. Hoyt, author of Rag Baby and Bunch of Keys, has once more let himself loose in the shape of a Parlor Match, and it was reserved for this city to witness, 9th and 10th, the first experiment of the concoction on the pockets and pulses of a unwilling mass of beings. What the Match is intended to illuminate, I cannot even approximately inform you. My inability to do so can readily be understood when I state that the author announces the piece to be "two-and-one-half hours of nothing in particular, jumbled together by Charles H. Hoyt, who, while admitting that the title has nothing to do with the play, does firmly believe it is an appropriate title for a light entertainment such as the composition was intended to furnish." Well, in as much as the public has signified its willingness to take such style of production under the sheltering wing of patronage, I suppose we've got to swallow the pill and chronicle its success or failure, just as this same public is tickled or daily refuses to find itself amused. Judging by this criterion the combination made a hit, and Hoyt, who, they tell me, was afraid to be present, ought to be happy. The rise of the curtain discloses the aim of the piece to be that of making two individuals of opposite sex matrimonially happy. This is brought about by imposing strongly on the credulity of other individuals, who have the power but not the inclination to see the wished-for event realized. An expose of spiritualism, to which is tacked on a half ton or so of variety business, becomes the fun-making medium to the extent of three acts. Charles E. Evans and William Hoey, assisted principally by Jennie Yeamans and Dan Hart, and incidentally by Frank Campbell, Mattie Ferguson and several others, were expected to be held responsible for the amusement. Evans as a book agent and Hoey a collector for an auction, did their parts quite cleverly. Hart, as a descendant of the famous pirate Captain Kidd, missed several strong points, a mistake which cannot be charged against Miss Ferguson. Jennie Yeamans was a flat disappointment. She was obtrusive instead of funny and has entirely misconceived her part. The others were tolerable. Storm-Beaten, with a cast as long as your hand, was seen for the first time, 12th, and four performances were given to fair business. The company was managed by C. T. Atwood and has its own transportation car, handsomely decorated. The play was put on with great pretension but far from metropolitan splendor. The best work of the evening was that of Belle Jackson, as Priscilla Sefton. The lady was judicious and painstaking and gave a charming presentation. Salvini, as Christian Christiansen, was exceedingly tame, and the others were only fair. Robson and Crane are due 20th.

New Haven Opera House (Horace Wall, manager): A more stupid bit of glut than George A. Fortescue's Well-Fed Dora I never want to see. We were infected with it for three days, beginning 8th, during which—the gods be praised!—the weather was hot. A little of good burlesque goes exceedingly far. Rosenfeld's effort should also go far, very far—say China, for instance. The chorus was as rank as the cast, and in a two-minute musical race between the last named and the orchestra, the former came in triumphantly ahead. A fourth advertised performance was not given. Muggs' Landing, headed by Frances Bishop, played a fairly profitable two-days' engagement 18th. Miss Bishop, a former Madison Square Theatre recruit, took what the author intended to make the leading part, but Alfred McDowell, a young man of great promise, has stolen the honor and plays the star role as Asa Beck, a land agent. He made quite a hit, is naturally funny, and if put into capable hands would develop into an excellent eccentric comedian. Uncle Tom's Cabin, 19th and 20th.

Bunnell's Museum (C. B. Bunnell, manager): Will open 22d, instead of the 15th as hitherto announced. This is the first permanent institution of this kind the city has ever had, and some curiosity is manifested as to the length of the "permanence."

Items: There are two dramatic associations in this

city. Each contemplate presenting several plays this season.—We were favored by hearing two numbers of Richard Stahl's new opera last week.—I chewed a cigar with Harry Mann the other day. He is managing the Parlor Match.—Habitues of the opera house have noticed an improvement in the local orchestras.—College opens 16th, which means better business at the theatres.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): Evans and Hoey's Meteors presented Hoyt's new comedy, A Parlor Match, to a fair audience, 10th. It proved to be a very amusing sketch, with plenty of fun in it. Charles E. Evans, as McCorker; William Hoey, as old Sport, and Jennie Yeamans, as Innocent, carried off the honors.

American Theatre (LeClair and Ferguson, managers): Opened for the season 15th, a strong variety bill being the attraction. The new proprietors have engaged for the season Frank Harrison as stage manager, Billy Williams as comedian and George W. Pearson as leader of orchestra.

Item: The new drop was used for the first time at Roberts' Opera House 10th. It is a splendid work of art. The scene is taken from the Bay of Venice. The curtain is one of the largest in the country, and the artist, George W. Dayton, of New York, may well be proud of his work.

WATERBURY.

Opera House (Jean Jacques, manager): Carrie Swain paid us a visit 8th and was greeted by a good house. The co. was an excellent one. Muggs' Landing, 10th, was well received. Frances Bishop, in the leading role, and Alf McDowell, as the Land Agent, were particularly fine.

MERIDEN.

Meriden Opera House (T. H. Delevan, manager): A large house attended on A Rag Baby, 8th. A carnival of fun—one roar of laughter from rise to fall of curtain. The co. were all good, especially Bessie Sanson as Venus Grout and Frank Daniels as Old Sport. Manager Hoyt's compliments to Editor Fiske. He is always pleased to meet any of The Mirror's staff.

WILLIMANTIC.

Loomer Opera House (S. F. Loomer, proprietor): John S. Murphy in Kerry Gow to a good house, 10th, considering the extremely hot night. Entertainment good. 7-20-8, 20th.

MYSTIC.

Central Hall (Ira W. Jackson, manager): Sweetser's Concert co. 11th to good business. The co. gave an entertainment of most decided merit. Etta Kileski, the soprano, possesses a sweet and thoroughly cultivated voice, and she was repeatedly encored. Mrs. Ella Cleveland Fenderson, contralto, has a voice of great volume and richness of tone. Her selections were highly satisfactory. One of the features of the evening was the whistling of Ella M. Chamberlin. Her rendition of "The Mocking-Bird" was inimitable. The other soloists gave good satisfaction. Chanfrau in Kit, 16th; Cronner's Banker's Daughter, Oct. 3.

ROCKVILLE.

Henry Opera House (E. S. Henry, manager): Despite the sweltering hot weather, John S. Murphy played Kerry Gow to good business, giving complete satisfaction. Mr. Murphy as Dan O'Hara is not far behind his brother Joseph. The support was fair. Peck's Bad Boy, Oct. 3.

DISTRICT OF COLUMBIA.

WASHINGTON.

National Theatre (Rapley and Kinsley, managers): This house, greatly improved in appearance, opened 8th, to full house, in spite of the intense heat; Thatcher, Primrose and West's Minstrels the attractions. Lizzie May Ulmer this week, in Dad's Girl; Peck's Bad Boy, next week.

Ford's Opera House (John T. Ford, manager): Closed for reconstruction. A great mistake made in the new arrangements, which had to be rectified. Ford's Opera co., with Zelda Seguin, next week.

Theatre Comique (T. E. Snelbaker, manager): Alice Oates this week.

Items: Driver's and Dime Museum promise big attractions.—William A. Lackey, who has been doing well this Summer at the Soldier's Home, Dayton, is engaged for leading business with Carrie Swain.—James A. Mahoney joins Lotta's co. Oct. 1.—Giles Shine and Lavinia Shannon remain in the city until Oct. 1, when they go with Mrs. D. P. Bowers.—Franklin Sargent is to be here this week, examining candidates for the Lyceum School of Acting.—The familiar faces of the old attaches of the National wore their accustomed smiles for all on the opening night. Harry Rapley looked very well indeed after his visit to Long Branch. Samuel Kinsley looked very comfortable, counting up the cash in the greatly enlarged and nicely arranged office.

GEORGIA.

ATLANTA.

DeGive's Opera House (L. DeGive, manager): The Barlow-Wilson Minstrels opened the season at this house 19th with matinee, playing to crowded houses.

ATHENS.

Our season opened to a big house 18th with the Barlow-Wilson Minstrels. The prospect now is that crops of all sorts will be very abundant and money plentiful. This, of course, is necessary to make our professional brethren happy.

ILLINOIS.

ROCKFORD.

Opera House (C. C. Jones, manager): The Abbie Carrington Concert co. opened its season 11th to a good house. Miss Carrington sang The Last Rose of Summer with great effect; and was greatly applauded. She was ably assisted by Montegriffo, tenor; Maina, basso; Sali, contralto, and Golder, pianist.

AURORA.

Coulter Opera House (R. W. Corbett, manager): The season opened 9th with Happy Cal Wagner's Minstrels. Show very fair. The house has been thoroughly renovated, and is now one of the most attractive West of Chicago.

OTTAWA.

Sherwood's Opera House (F. A. Sherwood, manager): Cal Wagner's Minstrels, to about half a house 6th. The heat was intense. Madame Stanley's Female Minstrels 22d; White Slave 24th; Adams' Humpty Dumpty 30th.

PARIS.

Opera House (Louis A. Shoell, manager): Kendall's Comedy co. had excellent business. Messrs. Kendall, Shaw and Sparks deserve especial mention as accomplished actors. Mattie Vicker's co., 25th; Richards' Dramatic co., 29th; George Bennett, Nov. 8; Gibler's Humpty Dumpty co., Nov. 12.

STREATOR.

Barnum's Circus and Menagerie, which showed on the 9th, was the great attraction of the season. It brought together the largest crowd ever seen in this city, and all were satisfied with the entertainment. The menagerie is well-kept and contains fine specimens, while the ethnological department is a very interesting feature. The ring performance was not much above the average, but was all clean and wholesome. The roller-skating and bicycling were quite novel and attractive.

The floor of the parquette in Plumb's Opera House is being raised about six inches, so that a better view of the stage can be had.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Den Thompson, as Joshua Whitcomb, attracted good houses 9th, 10th and 11th. Louise Sylvester, as The Ferret, forms the attraction for the 15th, and following comes Hewett's Musettes, 16th; The Bandit King, 17th; My Partner, 19th; The Power of Money, 22d and 23d; Gus Williams, 25th, and The World, 26th.

Item: W. P. Emery, of the Natatorium, will convert his swimming school into a theatre, and open it as a cheap place of amusement about Nov. 1.

INDIANA.

FRANKFORT.

Coulter's Opera House (T. J. Smith, manager): Atkinson's Peck's Bad Boy, 9th, to small house. Entertainment pleased.

FORT WAYNE.

Academy of Music (C. B. Woodworth, manager): Baylies and Kennedy's Bright Lights played 8th, to a small house. Very satisfactory performance. The club-swinging of Harry LaRose was the finest ever seen here. Co. in bad shape, having had poor houses. Hewett's Comedy co. endeavored to entertain a small audience with their musical burlesque, Fun in a Toy-Shop, 10th. Sam Morris and J. W. Hettinger were good in their specialties, as was Frank Hewett in his playing on several instruments. They will hardly score a success, as the manager informed me that they had been on the road six weeks, and had played to poor business continuously. Hyde and Behman's Minstrels, 22d; Bunch of Keys, with Flora Moore, 2d.

WABASH.

Harter's Opera House (Alfred Harter, manager): Rentfrow's Pathfinders, 11th, 12th and 13th, to good houses. They are full of fun and gave perfect satisfaction. George H. Adams, 12th.

IOWA.

CEDAR RAPIDS.

Greene's Opera House (C. G. Greene, manager): The season opened 4th with the Mattie Williams Comedy co. in The Little Duchess and Fanchon. The Williams co. held date of one week during the Central Iowa Fair and the reunion of the Twentieth Iowa Regiment. The houses were fair throughout. Miss Williams is a pleasing little actress. Dickson's Sketch Club 20th; Cal Wagner's Minstrels, 21st; Devil's Auction, 27th; Power of Money, 28th; White Slave, Oct. 4.

CLINTON.

Davis' Opera House (C. E. Fenlon, manager): Barry Dramatic co., 8th, to less than expenses, owing to hot weather. They tattled off M'liss, the title role being comparatively well sustained.

WASHINGTON.

Everson's Opera House (Moore and Simon, managers): Mattie Vickers supported by Charles E. Rogers and a first-class co., in Jacquine, 10th, to a $300 house. Gave good satisfaction. They will play return this season.

Item: Annie Sylvester's exhibition on the bicycle at the Roller-Skating Rink has been fairly attended.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): Dickson's Sketch Club came the 9th, and was greeted by a fair audience; the co. is a good one, Edith's Burglar was very novel and pleasing, and was well rendered. The afterpiece, entitled Combustion, is full of wit, music and fun. Sol Smith Russell came the 7th to a big house, and gave splendid satisfaction. The Carleton English Opera co. appeared 11th, with the Merry War. The opera was prettily set and very pleasantly presented. Mr. Carleton assuming the leading role, with Miss Wiley as Violetta, who has a sweet soprano voice of considerable power.

DES MOINES.

Grand Opera House (W. W. Moore, manager): Mattie Lee Price, the Georgia Wonder, gave two entertainments to fair audiences, 8th, 9th. Some of the feats were really wonderful, and engaged the wrapt attention of the audiences. Denman Thompson comes 29th.

Foster's Opera House (William Foster, manager): The Great Republic, with Mattie Cope as the Goddess of Liberty, was presented 12th and 13th.

KANSAS.

ATCHISON.

Price's Opera House (L. M. Crawford, manager): Sol Smith Russell, the inimitable, gave great delight to a large and appreciative audience, 12th. The play, Edgewood Folks, is too old to speak of, but Sol is always fresh and new. The support was good.

FORT SCOTT.

Opera House (W. P. Patterson, manager): Lillian Brown's Jollities, in The Electrical Doll, opened the season here, 10th, to good business. Miss Brown was taken sick in the afternoon, but appeared in the evening. She swooned in the first act. The curtain was rung up on the second act, although it was plain to be seen that Miss Brown was not fit to appear. Heywood's Minstrels, 29th.

Items: Callender's Minstrels gave the best street minstrel parade ever given here.—The scenery and drop put in the Opera House in the last month is a great improvement.

TOPEKA.

Grand Opera House (Wood and Updegraff, managers): The spectacular play, Devil's Auction, has been presented for the past three nights, and is to continue the remainder of the week, with a Saturday matinee. The play is giving very general satisfaction and is greeted with crowded houses.

Crawford's Opera House (L. M. Crawford, manager): The Maude Atkinson co. presented Queen's Evidence, 8th, and The French Spy, 9th and 10th. The plays were very creditably rendered and to good sized audiences. Sol Smith Russell will appear the rest of the week in Edgewood Folks.

Lucerne Opera House (North Topeka): Formally opened 10th by Waite's Union Square (?) Theatre co., in Uncle Reuben Lowder. Remained four days.

KENTUCKY.

LOUISVILLE.

Macauley's (John T. McCauley, proprietor): Shadows of a Great City held forth and was received with much favor. The attendance was very good, considering the extreme heat and strong attractions elsewhere. The play is one of the best of its kind. It is equal to the World, or Lights o' London. The action progresses easily and the climaxes have less of claptrap than is usual with such concoctions. Annie Ward Tiffany gave a fine performance of Biddy Nolan; her brogue and make-up were consistent and the entire conception artistic. The lady is versatile, her last appearance being in the gorgeous spectacular. George R. Edeson, O. H. Barr, B. R. Graham and pretty Julia Stuart are other members of the co. may be mentioned for good work. The scene of the escape from Blackwell's, a complicated, moving, mechanical affair, was very realistic and was received with proper appreciation. The Hanlons, 15th; the Rajah, 22d.

Masonic Temple Theatre (Mellet and Friedlander, managers): Semiramide was the opening opera of the Abbott engagement, the occasion also being the opening of this new place of amusement. One of the finest audiences ever gathered within four walls were pleased with the performance.

New Grand (J. P. Whallen, proprietor): George H. Adams in Humpty Dumpty drew satisfactory audiences and sent all away pleased with the performance given by his company, which is a large one, presenting a varied programme well rendered. Adams is, as of old, a great clown. The tricks are new and startling, the action rapid and the specialty features a whole show in themselves. Prof. Ross' Dog Circus, Japanese Juggler, Cordello and Van Auken, gymnasts, may be mentioned for excellence, while Adams himself, in his specialty was simply immense. Tony Pastor, 18th; Gus Williams, 22d.

Harris Museum (P. Harris, proprietor): Has been getting its share of the amusement patronage, although like its neighbors, the weather has made itself felt in the box-office in a double sense. Mr. Harris certainly deserves well. Everything he has done has been first-class, every promise made has been fulfilled. Last week Olivette was well given. In the Museum, Jennie Quigley and the colossal Mr. and Mrs. Bates were objects of much interest. Opening 15th, Mlle. Zoe Meleke and W. Moore, character changes, parlor skating and a dramatic company in sketches and a farce.

The Tivoli (William Boardman and Co., managers): Will be opened 13th, with the Alfred Miaco Specialty and Humpty Dumpty troupe. A number of changes have been made in the house, among others the addition of a gallery. The intention is to run the place as a variety theatre, giving a first-class programme. It will doubtless be a success.

Items:—M. Burke of the Grand is making many friends.—It is said there will be a wedding in the co. during the Hanlon's engagement—Fred Mann and Lillian Billings.—W. W. Randall of the Rajah co. and W. O. Wheeler, representing Dan Sully, are in the city.—George Edeson, of the Shadows co., is pleasantly remembered as the American correspondent in Michel Strogoff, when it was first given here.—The professional people have been taking in the Exposition and base ball; seem to like both.—Franklyn Sargent, and an assistant representing the New York Lyceum Academy project, were in the city several days last week, examining applicants for admission. A number presented themselves and several were selected. Mr. Sargent says it is his opinion that there is a greater number of stage-struck people in Louisville than there is anywhere else in the world. A number of amusing characters were among the applicants, having no claim or merit whatever, beyond sublime self-sufficiency and a belief that Nature's choicest gifts were showered upon their individual selves at birth. Of those selected, Miss Field gives promise; Miss Johnson has personal advantages and is ambitious, and Miss Gray is a fine reader, with very little confidence in herself. The last-named lady is a relative of Selena Fetter.

LEXINGTON.

Opera House (R. Marsh, manager): Katie Putnam played to several $400 houses during Fair week, just passed.

MAINE.

BANGOR.

Opera House (T. A. Owen, manager): Boston Theatre co. in Silver King played here four nights commencing the 9th to crowded houses. This was the first presentation of this play here and it caught on wonderfully.

Items: This has been Fair week and the city has been overrun with people from the country, thus we have had good houses at the theatre.—The Skating Rink, Music Hall and City Hall have all been utilized to exhibit the big squash and the cat show.

PORTLAND.

Theatre (Frank Curtis, manager): Shook and Collier deserve great credit for the liberality displayed in their management, and we shall see no finer co. here this season than The Lights o' London (No. 2) co., who were here 13th for four performances, including a matinee. C. L. Davis' Harold was inferior to Julian Mitchell's manly rendition of a year ago; but the superiority of the production this season is manifest in the unique rendition of the comedy element, and Fanny Reeve, as Bess Jarvis, was certainly the star, ably supported by Sam Hemple, as Joe. Their acting won great success. Louise Atkins, as Clifford, and Mabel Leonard, as Bess Marks, were particularly good, and the scenic effects of the play were grand, ably managed and heartily applauded.

Gossip: B. H. Butler, the manager of The Lights o' London co., is one of the most courteous gentlemen The Mirror correspondent can find in a season's experience.—The board season is on its last legs. Next week the Howard Atheneum co. is booked.—The ambitious vocalists and public readers are getting ready for the campaign.—I hear that Lewis E. [illegible], of this city, and a fine baritone, joins the Theatre (Boston) co. soon.

MASSACHUSETTS.

LOWELL.

Huntington Hall (John F. Cosgrove, manager): Mrs. Barry and William Redmund did an excellent business 10th. Rag Baby 11th; Pat Rooney 20th; J. K. Emmett and Wages of Sin 27th.

Music Hall (Simons and Emery, lessees): The billing for The Parlor Match is handsome as well as unique, and as this is the opening attraction, I expect there will be a large audience. Charles Hoyt, the author, is in town, and several newspaper people from Boston will be present. Nobody's Claim comes 22d and 23d; Howard co. 24th and 25th; Banker's Daughter 27th; Lights o' London Oct. 1 and 2.

FALL RIVER.

Academy of Music (George Hackett, manager): The hot weather the past week had its effect on business, but a cold wave set in Friday and business took a boom. Arthur Rehan's co. came 4th in 7-20-8 to small audience. Co. first-class. Cromwell London 11th, 12th, proved to be a weak affair and didn't meet with much patronage. Hoyt's Rag Baby 10th to very large business. The piece is far better than last year, and kept the audience in good humor. Frank Daniels is our favorite; so is his dog. Billie Deaves played Bessie Sanson's part in a creditable manner. Carrie Swain 21st; Wages of Sin 22d; Roland Reed 23d and 24th; Minnie Maddern 25th; Storm Beaten 26th, 27th; M. B. Curtis 28th.

Items: J. S. Borden severed his connection as treasurer of the Academy 13th, after nine years service. The owners of the property, which includes a large number of offices and stores, have decided to throw the whole thing together and put it under one man. Mr. Borden declined to throw up his position in the bank and give his whole attention to the property, hence the change. Mr. Borden will please accept thanks for the many favors I have received. Thomas R. Farrell succeeds him. George Hackett will remain as booking agent for the present.—Bessie Sanson expects to be able to join her co. at Providence 19th.—Hooper's Pilgrim Orchestra close their season on steamer Pilgrim 10th and return to the Academy until the middle of November, when they join Den Thompson in the West. Manager Hackett was in town 15th and expresses much surprise at the change at Academy.—W. G. Hunter, Jr., manager of the Rag Baby, and an old friend of mine, tells me he has a three years' engagement with the Boston Theatre.

BROCKTON.

Opera House (H. L. Bryant, manager): The Redmund and Barry co. presented a Midnight Marriage to a large and well pleased audience 8th. Arthur Rehan's co. in 7-20-8 played to very small business, but gave good satisfaction to those present 10th. Banker's Daughter 19th; Davis 20th; Wages of Sin 23d; Carrie Swain 25th; Nobody's Claim 27th; Spite Variety co. week of 29th; Lights of London, Oct. 8, 9 and 10.

Items: Messrs. W. W. Cross, J. J. Whipple and Davis S. Packard, the proprietors of the City Theatre, visited Haverhill last week to inspect the new Opera House in that city.—Charles Johnson for two years past with Baird's Minstrels returned home last week minus his salary. He reports business very bad.

NEW BEDFORD.

Opera House (J. C. Omey, manager): 7-20-8 was given by the Arthur Rehan comb. 9th to a small house, owing to the sultry weather. The performance was in every respect first-class. Charles H. Hoyt's Rag Baby drew a $600 house 12th, the best of the season so far, and the comedy went with a dash and spirit that took the audience by storm. Bessie Sanson, who plays Venus Grout, was ill last week, and Billie Deaves played the part in a praiseworthy manner. Monte Cristo, with James O'Neill 18th; Kerry Gow 19th; Roland Reed in Cheek 22d.

TAUNTON.

Music Hall (A. B. White, proprietor): Rag Baby, 11th, to a large house. Audience well pleased. Co. good. Frank Daniels made the hit of the evening as Old Sport. Carrie Swain, 22d; M. B. Leavitt's All Star co. 27th; Crimes of London, 29th, Oct. 1, 2.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): A Rag Baby, 9th, had a good house, which would have been packed had the weather not been so extremely hot. Frank Daniels, as Old Sport, was "a whole show" in himself; but H. J. Conor deserves especial praise for his versatility in the assumption of four entirely different characters. Evans and Hoey, 12th, had a very good house and in Hoyt's new play of A Parlor Match scored a big hit. Jennie Yeamans as Innocent Kidd was in her element, and as the piece is brim full of fun and the co. a good one it will undoubtedly take well.

HAVERHILL.

The new Academy of Music will have two opening nights 17th and 18th, the Boston Symphony Orchestra 17th, and Redmund and Barry's Midnight Marriage, 18th. The seats were sold at auction 10th, but business being very dull they did not go very briskly. Manager West has booked the best attractions on the road. I predict a big season's business.

HOLYOKE.

Opera House (Chase Brothers, managers): Jumbo Davis drew a good house 12th. The specialists in his band were well received. A. Cad, the Tomboy, Carrie Swain enlivened a fine house 13th. Nobody's Claim, 19th.

MICHIGAN.

DETROIT.

Detroit Opera House (Charles A. Shaw, manager): The Bunch of Keys, presented by the Sparks co., week of 8th, did an excellent business. Best show of its kind that has been in this city for a long time. Mestayer's Tourists, week of 15th, in their Pullman Palace Car and We, Us and Co.

White's Grand Theatre (Charles O. White, manager): Frederick Warde was seen week of 8th, in Damon and Pythias, Hamlet, Richard III., etc., and gave entire satisfaction. His week's receipts were very large. Mr. and Mrs. Alf Wyman in Vakie, 18, 19, 20.

Whitney's Grand Opera House (C. J. Whitney, manager): Barney McAuley presented A Jerseyman and A Messenger from Jarvis Section the last three nights of week to fair houses. Joseph Jefferson, 15th, and Thomas W. Keene, the tragedian, the remainder of week.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): W. J. Scanlan, who opened this house last season, was chosen by manager Powers to act in the same capacity this year, 1st and 2d. He appeared in Friend and Foe and The Irish Minstrel—the latter being presented here for the first time. It made a favorable impression. The principal feature of the performances was Mr. Scanlan's singing, which was encored vociferously. The co. is a fair one; it will appear to better advantage after more thorough rehearsal. John T. Raymond, in For Congress, 6th, played to about $900. Mr. Raymond as the scheming politician, General Josiah Limber, was inimitable; while the co., Stella Boniface in particular, rendered good support. The play itself is rubbish. Only a Farmer's Daughter, 12th and 20th; T. W. Keene, 22d to 27th (Fair week).

Redmund's Grand (W. H. Powers, manager): Rentfrow's Jolly Pathfinders, who have been in rehearsal here for some time, opened their season August 31, playing a benefit for Edward G. Heald, a member of the co., who unfortunately fractured his hand a few weeks ago. The co. give an entertainment after the Troubadour order, only not as good, and will make more money by confining themselves to smaller towns than the Valley City; business light. M. B. Curtis appeared 9th and 10th in his new play Spot Cash. While the performance was a very enjoyable one, it was entirely due to Mr. Curtis and his excellent co.'s efforts, as the play does not compare in merit with Sam'l of Posen. Mrs. Curtis (Albina De Mer) enacts Hortense to a considerable degree. The play was mounted elegantly and reflected much credit on the management. Business was only fair on account of the extreme heat; Big Four, 24th and 25th; Hyde and Behman's Minstrels, 26th and 27th; Mestayer's Comedy co., 30th.

Points: Grand Rapids is becoming quite a starting point for cos. The T. P. W. Minstrels, Rentfrow's Pathfinders and W. J. Scanlan, opened the season here.—Rhea's sale opened with a rush and business will undoubtedly be excellent.—Professor Miles' orchestra of ten pieces now furnishes music for both houses, and is a decided improvement over any orchestra we have ever had here.—Manager Powers, realizing the importance of having good music, has spared no expense to secure the best talent in the State, and he has the thanks of our theatre-goers, who will reward him accordingly.

ADRIAN.

Adrian Opera House (Charles Chrowell, Jr., manager): With the mercury ranging among the nineties the brilliant audience that greeted Rhea 8th must be taken as a tribute to the artistic excellence of the star. She came to us in her new play Yvonne. As this was among the first presentations I append a few remarks. The first act is very interesting, the dialogue good and movement brisk. The first curtain falls on a climax stirring and forcible that gives promise of greatness to follow. This promise is not fulfilled in neither Act II. nor III., during which the interest flags. In Act IV. there is an awakening. Act V. is grand and thrilling. During the whole of this act the attention is riveted. With the fall of the last curtain we draw a long breath and say Yvonne is a great drama. Of the work of the star nought can be said save in praise. The part seems to fit her. In the scene with her sister in the last act she rises to a point of dramatic greatness. Support good. We regret that more is not seen of that excellent actor, John T. Sullivan; Bunch 14th; Hyde and Behman's Minstrels, 23d; Frederick Warde, 25th; Wanted—A Partner, 27th; Big Four, 28th, Harry Watson's Wrinkles, 29th.

EAST SAGINAW.

Germania Hall (W. G. Clay, manager): Harrison and Gourlay in Skipped by the Light of the Moon, drew a large house, 8th, M. B. Curtis in Spot Cash, 12th, to good business.

Bordwell's Opera House (Warren Bordwell, manager): Reopened 12th with a large variety co., including the Seamans; the McIntyre; Lovel and Newcon; Manning and Turner and Minnie Osborn, etc.

COLDWATER.

Opera House (B. S. Tibbits, proprietor and manager): B. McAuley in The Jerseyman, 10th, to light house; W. J. Scanlan drew a large audience, 11th; Rhea, 2d.

JACKSON.

Hibbard Opera House (C. J. Whitney, manager): John T. Raymond, 9th, to a good house, and For Congress pleased everybody. Spot Cash did not please so well 11th. The dressing of Albina De Mer is to be commended. Rhea, 10th.

Items: It is with some wonderment that I notice that Harry Ward is starring himself scarcely second to Frederick Warde himself, and upon the first glimpse of the wall-paper and programmes one is supposed to think that Ward is playing leading business.—Leigh Lynch is in St. Louis.—Annie Louise Berger (Mrs. Lynch) is doing the Expositions—Cincinnati, Chicago, Louisville, St. Louis and possibly New Orleans. I understand $900 a week is the figure.

BAY CITY.

Westover Opera House (John Buckley, manager): Skipped by the Light of the Moon was given to a good house 9th, although the weather was exceedingly warm. It was the opening of our season.

Item: The affair in regard to the Opera House spoken of in my last week's letter has been satisfactorily arranged.

FLINT.

Music Hall (Thayer and Page, managers): W. J. Scanlan opened the house, 8th, to a large audience. M. B. Curtis in Spot Cash, 10th, drew a large and well-pleased audience. Mlle. Rhea, 16th.

Items: Mr. Scanlan was tendered a reception by Governor Begole.—Spot cash has been rewritten, and the new version will be produced 19th.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): The Rajah, 8th, 9th, 10th, four performances, despite the continued rainstorm, drew very fair houses. The co. give a very neat and satisfactory performance, yet the attendance was not as large as the excellence of the ensemble warranted. H. H. Fox's impersonation of the title role was exceedingly well rendered. Mr. Fox is conscientious and natural in his work, investing the part with great interest. He deservedly met with marked favor. There have been some changes in the co. since their last engagement here. Charlotte Tittle and May Gallagher now sustain the roles of Gladys Wynne and Emilie Jekyll. Mrs. Dollie Pike was very good as Mrs. Pringle. C. W. Stokes does a good piece of work as Coppin. George Bruening makes the most of the part of Bottom. The piece is well mounted and the stage settings fine. Mr. and Mrs. W. J. Florence in Facts, 16th, 19th, 20th.

Olympic Theatre (Edwin P. Hilton, manager): Week of 8th presented Floating Angels and the Sisters to fair houses. New faces: Fanny May, Lottie Ward, Edward C. Kennedy and Blanche Leslie.

MISSOURI.

NEVADA.

Moore's Opera House (H. C. Moore, manager): Lillian Brown's Jollities opened the season here 9th to a fair house only; weather was too warm. They gave a good performance, however, and all went away highly pleased. Next attraction, Ethel Tucker co., 18th, 19th, 20th, Fair week.

JOPLIN.

Joplin Opera House (H. H. Haven, manager): Callender's Minstrels to a good house, 10th. Lillian Brown's Jollities, 12th.

Items: Our enterprising manager, Mr. Haven, has secured a several years' lease on Harland Brothers' Opera House at Columbus, Kansas. This is one of the neatest houses and one of the best show towns in the Southwestern circuit.

MEXICO.

Kabrich Opera House (A. Armstrong, manager): The Jollities came 8th, and played to an average house. The bill was good. Jennie Weltz's comic opera co. came 9th, and butchered Olivette, with seven people.

SEDALIA.

Wood's Opera House (H. W. Wood, manager): Fairly good attendance greeted Callender's Georgia Minstrels, 10th. The performance is good, barring Billy Kersands's absence. He left the co. at St. Louis.

Arena: Barnum's advertising car No. 1, is here billing the town and country for Oct. 4.

NEBRASKA.

LINCOLN.

Funke's Opera House (Ed. A. Church and Co., managers): This house, formerly known as the Centennial, was closed on April 1. Since then it has been rebuilt and refurnished. The stage, which was quite small, is now the largest in the State. The design throughout is unique. The drop is a model of beauty. The general appearance of the interior is that of comfort and elegance. It was opened last Thursday evening by the Pavements of Paris, which was greeted by a large audience. Bijou Opera co., 19th; Sol Smith Russell, 22d; Joseph Jefferson, 25th; Denman Thompson, 28th.

Arena: Barnum's Circus, 27th.

PLATTSMOUTH.

Waterman Opera House (J. P. Young, manager): Opened for the season 8th, by Dickson's Sketch Club, who gave a good entertainment to a fair audience. Denman Thompson in Uncle Josh, 25th.

NEW JERSEY.

JERSEY CITY.

Academy of Music (William Henderson, manager): At the close of the performance last Wednesday evening, Mr. Henderson came to the conclusion to close the house for a week. He reasoned that when the atmosphere was such as to warrant ice in your bath-tub, and your bed on the back piazza, it was merely "kicking against the pricks" to keep a theatre open, no matter how great the attraction. The Academy re-opens this (Thursday) evening with The Octoroon, which will run three nights. Monday evening Sothern's co. in Where Are They? will be the attraction. The many improvements made in this theatre renders possible the production of any play or spectacle, no matter how cumbersome or complicated may be the properties or machinery, so we count on having many, if not all, of the finest combs. travelling.

NEWARK.

Park Theatre (Leonard Gray, manager): The Planter's Wife (Edna Cary) comb. opened their season, 11th, and remained three nights. Fair business. Professor Cromwell opened 15th, with his Art Entertainment, and will remain one week.

Grand Opera House (Leonard Gray, manager): Ruth's Devotion to fair business last week. Kate Claxton opened 15th, for the week, in The Sea of Ice and Two Orphans.

Newark Opera House (Fred. Waldmann, manager): The Rentz-Santley comb. closed, 13th. Leavitt's New Specialty co. hold the boards this week.

Pavilion Theatre (H. C. Danforth, manager): The Agnes Wallace-Villa co. did good business last week. The Boston Ideal Specialty co. opened for a week, 15th.

Item: On Monday afternoon the Newark Dime Museum opened at No. 755 Broad street, the building formerly occupied by McKiggan Brothers and Lake. The Fred Williams Comic Opera co. has been engaged and will give performances daily from 10 A.M. until 10 P.M. Mr. E. W. Palmer, the manager, has remodelled the interior of the three floors and will devote the basement to animals and birds. The first floor has been transformed into a theatre, with stage scenery and a seating capacity of 900. On the second floor will be the freaks of nature and a stage on which it is intended to give sleight-of-hand performances. It is intended to give three performances a day.

TRENTON.

Taylor's Opera House (John Taylor, manager): Tony Denier's Humpty Dumpty, co. to a fair audience. The performance was somewhat better than that of last season. A Hoop of Gold, 11th, drew a large audience, the performance giving great satisfaction. Jacobs' Opera co., 15th, one week; Harry Montague, The Dude, 22d; Prof. Cromwell's Art Entertainment, 24th, 25th, 26th, 27th; Gunter's D. A. M., 29th; Peck's Bad Boy, Oct. 1; Thorne's Black Flag co., 4th.

ORANGE.

Music Hall (G. P. Kingsley, manager): Catherine Lewis, in Madame Boniface, attracted a good audience 11th. The piece is decidedly French. The adapted libretto reflects credit on the translator, Col. J. F. Milliken. The costumes were rich and costly. The chorus was strong. The Friquette of Catherine Lewis was excellently delineated. Her piquancy and charming grace at once enlisted the interest and sympathy of the audience. Her voice is highly cultivated, strong and flexible. She is the life of the piece. Harry [illegible], an English actor, who made his first appearance last night, was seen to great disadvantage, owing to a severe cold. His make-up and method, however, secured him frequent applause. Paul Arthur, as the Count, did justice to the part. W. M. Ashley pictured a brewer swain true to life. W. Jackson, as a retired General, made glad the hearts of all military gentlemen in the audience. The other characters were well filled. Without doubt this co. will make a success of Col. Milliken's adaptation. Billy Birch's Minstrels, 2d.

NEW YORK.

BUFFALO.

Academy of Music (Meech Brothers, managers): Milton Nobles, the first three nights last week, struck such hot weather that people could not stand it. Business was proportionately light. Harrison and Gourlay filled out the week. They were more fortunate. The cold wave brought them happiness and very large audiences, who were kept in a happy mood with Skipped by the Light of the Moon. Barry and Fay in All Crazy and John A. Stevens in Unknown are playing half-week engagements this week.

Court Street Theatre (J. M. Hill, manager): Margaret Mather's second week opened inauspiciously on account of the temperature. As the thermometer went down business ran up. The last three nights of the week brought out good audiences. A Wife's Honor is the attraction current week.

Adelphi (Joe Lang, manager): Ida Siddons' Mastodons finished their second week to very good business. Wanted—A Partner began a week's engagement 14th. R. E. Graham is the [illegible] of this co.

Music Hall (Meech Brothers, lessees): This was the coolest hall in the city last week. Still business [illegible] the heat. Business was not as good as it should have been. The spectacle was put on in excellent shape.

ALBANY.

The first production of Emmet's new play, The Strange Marriage of Fritz; or, The Love of an Irish Girl, author unknown, occurred at the Leland on Monday evening in the presence of a good-sized audience, but which by no means filled the house. The drama is developed in a prologue and three acts, with the following cast:

PROLOGUE.

Fritz (the vagabond) .... J. K. Emmet
Neil Corwyn (an attorney) .... T. M. [illegible]
Pat Shaughnessy (a blacksmith) .... C. B. [illegible]
Conn McKenna .... Thad. [illegible]
Eileen McCarthy .... Emma Field
Laura Brannigan .... [illegible]

[Lapse of four years.]

DRAMA.

Fritz (a petty farmer) .... J. K. Emmet
Dick Randall (a city magnate) .... W. J. Hurley
Macdonald Fenlight (theatrical manager) .... [illegible]
[illegible]
Neil Corwyn (an attorney) .... T. M. [illegible]
Conn McKenna .... Thad. [illegible]
Tom (in the employ of Fritz) .... [illegible]
[illegible]
Mr. Bubbleish (a tramp) .... C. J. [illegible]
Constance (a ballerina) .... [illegible]
Eileen McCarthy .... Emma Field
Clara .... [illegible]
Mary Ann O'Flanagan .... [illegible]
Mrs. Bubbleish .... [illegible]
[illegible]
[illegible]

The location of events is left almost entirely to the imagination of the audience, although one or two references are made to [illegible]. [illegible]

The foregoing is the nearest approach to a plot discoverable, as the dialogue and incidents are so jumbled together that it is impossible to comprehend the thread of the narrative. The introduction of a theatrical manager is brought about without sufficiently apparent reason, and could with advantage be dispensed with entirely. With proper pruning and rewriting it is probable that the new play will serve its purpose as well as some of its predecessors; but as it was given on its first production but little can be said in its favor. The songs introduced are all new, are pretty, and, as the following titles will show, are characteristic of Fritz: "Love is a Flower," "Come Baby, Co-co," [illegible], "Tom, Call the Cows In," [illegible].

Emmet as the rollicking Fritz is the same personage with whom time has made us familiar, and his impersonation was received with many expressions of favor. The co. is, as a whole, the weakest with which Fritz has ever surrounded himself, although many of the shortcomings may reasonably be explained by the nervousness of a first night. Emma Field, as the heroine, Eileen McCarthy, displayed considerable ability, and some of the minor characters gave neat little touches here and there. The stage settings were pretty and appropriate, and the augmented orchestra provided some excellent music.

Jumbo Davis appeared 8th, 9th at the Leland. The Bennett-Moulton opera [illegible] at Music Hall week of 8th. Charles Fostelle this week in Mrs. Partington.

ROCHESTER.

Corinthian Academy of Music (Philip H. Lehnen, manager): The season was opened 14th by R. E. Graham and co., in Wanted A Partner, for three nights to medium houses. Mr. Graham was suffering from a severe cold, and could not do himself justice. The co. is full of life and did finely. This week Margaret Mather will appear.

Grand Opera House (P. H. Lehnen, manager): Hyde and Behman's Minstrels did a fine business 8th and 9th. This co. ranks with anything in its line, and [illegible] crowded houses upon their second visit. Harrison and Gourlay will open the regular season 18th, for three nights.

Dime Museum (J. J. Collins, manager): This new place of amusement was opened to the public on the 8th and has succeeded in attracting fine audiences daily. The programme is a varied one and gives general satisfaction. It is Mr. Collins' intention to present to his patrons all the novelties he can secure, and by so doing gain the confidence of the people.

Arena: Buffalo Bill's Wild West will exhibit at the Driving Park, 19th and 20th.

Items:—W. H. [illegible], lithographer for the Grand last season, leaves town to-day (15th) for Detroit, where he will lithograph White's attractions.—John H. Burke (Arizona John) and Colonel Carter, of the Wild West show, called upon your correspondent last week. Both send regards to Tom [illegible].

HARLEM.

Mt. Morris Theatre (John W. Hamilton, manager): A good house greeted Queen's Evidence on Monday evening. The audience was well pleased with Henry Pettit's melodrama, which was well put on and cast. The scene representing the Desperate Lock was very realistic. Harry Jackson, as Isaacs, kept up the humor of the piece, and did some clever character acting. Edward Powell, as Gilbert Medland, the jealous husband, did very well and was liberally recognized. Florence Noble, as Kate Medland, the deserted wife, had the sympathy of the audience, and was called before the curtain at the end of the first act. Miss [illegible] and W. L. Gleason deserve special mention. The other members of co. good. Next week, 22d, Storm-Beaten.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): Wanted—A Partner was given for the first three nights of the week to fair business. Mr. Graham himself is a very talented actor. His style is easy and his manner graceful, but his play is awfully awful bad. His songs and a few of his impersonations—notably of Irving—are excellent. This, however, is not enough to give an audience an evening's fun, so the sooner he shelves Wanted—A Partner the better both for himself and the community. The last half of the week was filled out by The Silver King, to very good business. Aimee, 18th and 19th.

Grand Opera House (P. H. Lehnen, manager): Ida Siddons' Female Minstrels, 17th and 18th.

Items: Manager Lehnen, if well enough, will go to Albany to-day (15th) to the opening of his star, J. K. Emmet.—The Philharmonic Club will soon produce Iolanthe. The costumes to be used originally cost over $2,500.—E. J. Mason, formerly manager of the Grand Opera House, was married here on Monday evening last to Miss Maggie Brown of this city. They will reside at Auburn.—Stewart's Dime Museum will be open for business on Monday next.

BATH.

Opera House (M. C. Purdy, manager): Harry Watson's co. in Wrinkles, to a fair house and gave a fine entertainment. Deserved a crowded house. Boston Ideal Uncle Tom's Cabin co., 29th, 30th and Oct. 1.

Arena: O'Brien's Circus 10th.

AMSTERDAM.

Opera House (A. Z. Neil, manager): Her Atonement delighted a fair audience 10th. Baker and Farron 29th.

CANANDAIGUA.

Kingsbury's Opera House (S. Kingsbury, manager): This handsome new house was opened 16th by the Wilbur Opera co. with Giroflé-Girofla. Wednesday matinee Iolanthe, to a good attendance. Evening Olivette.

Items: John Remington, of this place, goes with H. Henry's Minstrels as tenor.—Buffalo Bill and his Wild West show at the Driving Park 18th.

UTICA.

Utica Opera House (Theodore L. Gates, manager): Her Atonement to a good house 13th. Only two members of the old co. appeared, and outside of them the drama was tame. The scenery was badly managed, as all hands were evidently new. Aimee, in Mamzelle, 16th. Lights o' London, 22d and 23d. M. B. Curtis in Spot Cash, 26th.

City Opera House (John M. Hill, manager): This house has been crowded every night the past week by the patrons of the People's Theatre. It is a matter of surprise that such a really fine co. can afford to play at the rates of admission charged; but, as Manager Hill says, it draws the crowd (1,000 people at 10 cents each [illegible]

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

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HARRISON GREY FISKE, . . . EDITOR

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NEW YORK, - SEPTEMBER 20, 1884

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Aldine, Nellie
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Snyder, G. R.
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Shelly, Mr.
Stark, Robert
Smith, Sydney
Stuart, Clinton
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Wren, O. W.
Wilson, Rose
Young, W. H.

*** The New York Mirror has the Largest Dramatic Circulation in America.*

Raising the Standard.

Intelligent observers must have noticed that the present theatrical season has opened with an encouraging change of tone in the treatment by the press and the public of the plays that have been presented. The criticism applied to them shows an advanced opinion both as to the subjects and the treatment.

The dramas offered may not have proved as effective as some that have preceded them, but there has been a closer observance of decorum and a more evident attention bestowed on the construction of the recent dramas.

It has been found necessary for the playwright to keep an eye upon the adherence of his story and to adjust the parts to each other with more care. There has been less of the acrobatic *tour de force* and more appeal to the logical sequence of character and events. In some cases the dialogue has been improved and the literature of the text made more terse and scholarly.

In a word, a certain degree of respect has been paid to unity of purpose and the presentation of the play as a whole. Rather more fair play has been shown to the subordinate characters and an approach made to return to the dramatist's highest duty in affording to the audience a comprehensive picture of life and nature.

To this end the more recent dramas have indicated a purpose on the part of their authors to subordinate the material to the treatment, and have not so much allowed themselves to be the mere instruments of events and incidents of cyclonic extravagance and chaotic in their movements and results.

A little lesson may be derived from what we may designate as the recent atmospheric condition, whose high pressure would suggest to dramatists to be as curt in style and pertinent in expression as the torrid impatience of an audience might be supposed to demand.

We Must Pay the Price.

Whatever may be claimed for ingenious plots, sharp dialogue, striking incidents and situations, it cannot be denied that the literature of the drama is at a low ebb in the productions of the day.

It is in the evolvement of character, which fails in that keen and lucid indentation which individualizes the fictitious person and makes him a subject of familiar reference in conversation and the press, in which current playwrights fall short of the cunning skill of their predecessors.

Also in aptness of expression and finish and felicity of style the modern dramatist fails—in so far that we do see citations of passages from new plays as warrant of their merit. Nor do such dramas become a part of the literature of the language. Plays belong rather less to art than to trade and commerce; but they do not even secure the consideration due to them as necessities of the stage.

It is a most notable circumstance that in all the agitation relating to the opening of a new season, while so great stress is laid upon the exorbitant demands of performing artists, there is scarcely a word uttered as to the financial provision for the original literature or music of the theatre or opera house. Hundreds and thousands for the other equipments of the night's amusement are bandied to and fro as freely as the wooden or ivory counters of a checker-board.

Now there is no evidence that money would not be better, or at least as well, spent on the text of a good play as on its mere adjuncts, and that the same care and outlay bestowed on a drama of the first-class would bring equal returns with the costly show pieces which the treasury is strained to its last ducat to garnish with all that is gorgeous and captivating to the eye.

The late Edwin Forrest was so far of this opinion as to assert: "When there shall come a time that an actor can look and act Antony and a woman can look and act Cleopatra, and the play be got up with the same care of detail and expense as The Black Crook, it will run a thousand nights."

A Nice Point Decided.

A decision has been lately rendered by Judge Wheeler, of the United States Circuit Court, Southern District of New York, which throws considerable light on the right of one party to use a title which has been previously employed by another. The question arose on the use of the word "Chatterbox" as the title of a juvenile publication published in London by James Johnston, which was assigned to Dana Estes and others in this country. The defendants have since the assignment commenced the publication of a series of books and called them by that name and made them so similar in appearance and style to those of Johnston as to lead purchasers to think they are the same.

As matter of fact it is found that they intended to make the books appear to be the same and to avail themselves of the popularity which they had attained by the labor and skill bestowed upon them by and at the expense of Johnston. Johnston was not the writer of the articles nor the designer of the pictures, but he brought them out in this form. The name indicates this work; by putting this name to their work in bringing out the same style of book indicates that their work is his.

This renders his work less remunerative, and while continued is a continuous injury which it is the peculiar province of a Court of Equity to prevent.

Johnston had the exclusive right to put his own work upon the market of the world. No one else had the right to represent that other work was his. Not the right to prevent the copying of his and putting the work upon the market, but the right to be free from untrue representations that this other work was his when put upon the market.

The question then arises whether Johnston, the London publisher, could transfer his right or any part of it to the plaintiffs; so that the defendants, in what they have done and are about to do, trespass upon the plaintiff's right and not upon Johnston's. No reason is apparent why he could not give them the exclusive right to put the work on the market as his, as he had that right. This seems to be what he undertook to do. They had that right, and the profits of its enjoyment must belong to them. The defendants would derive them and not Johnston of the profits. The injury would be to them and not to him, and they are in this view entitled to the remedy.

Does not this principle cover the interest in the title to a play as to a book?

"The Carriage Waits!"

In former days it was thought that a coachman was sufficiently obvious if he was allowed to make his appearance in the wings of the theatre in livery and demonstrate that he belonged to the English-speaking race by announcing in a deferential tone, "The carriage waits!" and withdrawing at once from further observation.

On some extraordinary emergency he was perhaps permitted to figure in a double-cape coat and heavy top-boots in a low comedy part, and snap his whip in front of a wayside inn, calling out in a rancorous voice: "Yo-hoicks—house! house!" or he might possibly flourish as a postillion in opera, straddling the leader or tooting a horn from the back seat.

All this is grandly changed. The graduate of the currycomb at this advanced stage of civilization dresses like a dude, parts his hair in the middle, assumes *ex officio* the airs of Beau Brummel, is visited in his stable by his master's favorite daughter, is her escort on lonesome rides, on highway and byway, and enacts openly the character of a gentleman's coachman and a coachman "as is a gentleman." One day he lays down the whip, tucks a shirt in his bag, and piloting his noble sweetheart out at the back gate of the aristocratic mansion, vanishes into darkness, and makes good his preliminary performance by securing in a by-street a diploma of graduation into another world in the shape of a duly signed certificate of marriage.

This portentous event becoming known, creates in a flash a commotion which engulfs city and country in its furious whirlpool. The town is up in arms, the suburbs hum with their million voices; every corner is alive, every neighborhood boils and seethes like a pot with the knowledge that a discharged coachman has taken for his wife the all-accomplished daughter of a millionaire broker. The press breaks loose, on foot, on horseback, in carts and cars, by wire and by post; reporters are on the alert as might have been the army-omen of Napoleon on the eve of a great military crisis.

This of course creates a furious thirst, and it fortunately happens that an uncle of the decamping and audacious groom is the proprietor of a beer saloon on an off-street of the town. Thither hie all classes of querists, interviewers, detectives, quidnuncs and newsmongers—to look upon the table where the fugitives had taken their wedding pretzel and lager—to talk with the vulgar landlady and explore the mysteries of the occasion.

From end to end the land rings with the immense incident. Two enterprising managers turn up and offer the amorous couple $500 per night to appear at their temple of art and amusement.

The conclusion from all this is that there is no community more easily upset than ours. The celebrated Russian rock, of enormous tonnage, it is reported rests its centre on so slight a point that the frail hand of a child can set it in motion and agitate it fearfully. In like manner our great commonwealth is shaken from its equilibrium by the most trifling incident, and for the time sways back and forth unrestrained and ungovernable. Everything is dragged into the occasion; the very economy and polity of our government is made a part of the question of the moment, and the coupling of an ex-coachman with the daughter of a Wall street broker is made somehow or another to involve the integrity of republican institutions.

Let us return to our sanity and relegate to the work of fiction and the stage the eccentric, the *outre* and the absurd in character and conduct, and amuse ourselves rather with the merry speeches and smart devices of Tony Weller than waste our time over the exaggerated commonplace escapades of the mere passers-by of the day.

Personal.

COGHLAN.—Above we give a picture of Rose Coghlan, whose reappearance with Wallack's company is one of the treats our playgoers have in store.

FAY.—Hugh Fay is rapidly recovering and will shortly join his company.

ABBOTT.—Nettie Abbott has been engaged for the season by the Frohmans.

MCCULLOUGH.—John McCullough has gone to Milwaukee to open his season.

WHIFFEN.—Mr. and Mrs. Thomas Whiffen arrived from England on Monday.

FROHMAN.—Daniel Frohman's resignation has been accepted by the Malleys.

KEENE.—T. W. Keene will play a long engagement in this city during next Spring.

BIDWELL.—David Bidwell will have several managerial guests during the Cotton Exposition.

MANTELL.—The wife of R. B. Mantell will be in the cast of the Called Back road company.

LANNER.—Margaret Lanner has left Chanfrau's support and is modestly starring in East Lynne.

HESS.—C. D. Hess has joined Mr. Hamlin in the management of the Grand Opera House, Chicago.

WILLIAMSON.—James C. Williamson, the Australia manager, is expected to arrive in New York shortly.

GILMAN.—Ada Gilman has gone to her home in Massachusetts to ponder on the instability of backers.

REES.—Stella Rees, the new leading lady of the Barry and Fay company, scored a hit on her first appearance.

JARBEAU.—The soubrette at the Star Theatre, Vernona Jarbeau, has a complete set of new costumes this week.

AIMEE.—The Frenchwoman took her last banjo and jig lessons on Saturday. She proved a very apt pupil.

TILLOTSON.—W. H. Tillotson, of the Grand Opera House, is lying ill at his residence. He is in a precarious condition.

LYTTON.—Nora Lytton has become Mrs. Harry Stetson, but will be still known professionally by the former name.

EVRE.—Great success has attended Sophie Evre in her travels with the Wallack company. She will be seen in this city shortly.

ULMER.—Lizzie May Ulmer opened to a fine house in Washington on Monday night. The audience gave her a rousing recall.

ST. JOHN.—Mae St. John has joined Duff's Opera company. She recently had an artistically successful season in New Orleans.

HARRISON.—Alice Harrison's return East has been delayed by a relapse. It was thought she was well advanced in convalescence.

MATHER.—Margaret Mather opened to a fine house in The Hunchback, in Rochester, on Monday night. She stays there a week.

ALEXANDER.—George Alexander, who will take the place of William Terris with Henry Irving, arrived from England on Sunday.

GERARD.—Florence Gerard is quite well again, and is actively rehearsing with the Eric Bayley comedy company at the Fifth Avenue.

ROWELLIAN.—Elizabeth Rowellan has been engaged for Wallack's company in San Francisco. She appeared in Moths on Monday night.

SOMERVILLE.—Amelia Somerville's work as the Pretty Village Maiden is regarded as the most legitimate bit in the Adonis burlesque.

SEARLE.—Following in the steps of Harkins and Mortaunt, Cyril Searle is this week winning fame at the National Theatre, in the Bowery.

PITT.—H. M. Pitt is making a fine reputation by his work in The Rajah. The company has been on a continuous tour for over sixteen months.

FAWCETT.—Owen Fawcett has signed with the Union Square as one of the comedians in the regular stock company. Ida Vernon is also engaged.

SOLEE.—Emma Solee is the first amateur and student of the Lyceum School who has been awarded a position. She will be a member of the Wallack stock.

CARRINGTON.—Abbie Carrington's opera scheme seems to have dwindled into a concert tour. She is at the head of a party of six in the "jay" towns of the West.

MCCULLOUGH.—John McCullough's condition has occasioned much newspaper comment, but it has been greatly exaggerated. His opening date at Racine, Wis., was cancelled.

CAMPBELL.—Bartley Campbell has had three companies in the field since the last of August. He is one of the few lucky managers who made money right along through the hot spell.

GLOVER.—Russell Glover, the tenor, spent Tuesday and Wednesday in the city. He is a little under the weather and has gone to Columbia Springs to recuperate. Mr. Glover is not as yet engaged.

TAYLEURE.—Clifton Tayleure is yet disabled in his right arm—the result of a recent accident. He is under treatment of Dr. Pemberton, who fears patalysis of some of the muscles may result.

MODJESKA.—Mme. Modjeska has written a friend in New York that she will spend the Winter in Poland. She has purchased a Polish play, and is having it translated into English for American production.

MALLORY.—Dr. Mallory will return to England in November to personally attend to Madison Square interests. At present Frank Chapman is doing the work. The latter will represent the Frohmans on the other side.

HOWARD.—Ellen Howard, an experienced actress of character and old women parts, has not yet engaged for the season. She is in town, and that should be a sufficient hint to managers who have a position open of the kind she seeks.

MAYO.—Frank Mayo, who is playing a two weeks' engagement in Philadelphia, has made an emphatic success in Nordeck. The second week opened to the best house of the engagement. Two curtains and a call are demanded at the close of every act.

BARNES.—John H. Barnes started for Pittsburg, on Monday, to begin rehearsals with the regular Union Square company, now playing Separation in that city. The company will rehearse The Artist's Daughter on the road. The Square season opens Oct. 6.

LEFORT.—The success of Cecile Lefort on making her debut with Maurice Grau's French Opera company on Monday night at Wallack's was expected by her friends. She was overwhelmed with applause and flowers. She sings at the Casino concert on Sunday night.

LANGTRY.—In spite of injunctions, Mrs. Langtry will sail from Liverpool for New York on Jan. 5. During her next American engagement she will play ten weeks in New York and fourteen in Philadelphia, Boston, Baltimore, Chicago and other cities. She will have two new plays.

STANHOPE.—Adeline Stanhope belongs to the old English Stanhope family, being the daughter of the Hon. and Rev. Henry Stanhope, son of the late Earl of Harrington, and cousin of the present holder of the title. One of her aunts married the old Duke of Leinster, and another the Duke of Bedford. She studied for the stage under the veteran John Ryder and Madame Celeste.

SKINNER.—The appointment of E. V. Skinner as General Eastern Passenger Agent of the West Shore road is good news to that gentleman's myriads of professional friends. Mr. Skinner is one of the most popular railroad men in the country. As theatrical agent of the Erie he was noted for fairness, squareness and energy in all his dealings. The promotion to the post he now occupies is a high honor to a man who deserves it.

ARONSON.—On the first page of THE MIRROR we publish an excellent portrait of Rudolph Aronson, the efficient manager of the Casino. This gentleman has derived more notoriety from the machinations of his enemies than from his managerial achievements, which we do not believe are fully appreciated. He is a tireless worker and the possessor of nearly all the requirements that go to make a successful *entrepeneur*.

The Successor of Heller.

A remarkable man will open at the New Park Theatre on Monday night. He gives an entertainment exposing spiritualism, repeating an exhibition which he has given in every part of the world. Kellar, the magician, of the firm of Kellar and Cunard, was born in Erie, Pa., and after much adventure and experience with the Davenport Brothers, went to Europe with them. Later on he began the business of legerdemain on his own account, travelling with Haidee Heller, sister of the celebrated magician, after the latter's death. He then made a tour of the world, for which he was qualified by speaking seven languages. He has appeared before all the crowned heads.

Of late, Mr. Kellar travelled in Mexico and South America, where the prejudice of the populace declared him to be the Prince of Evil. His apparatus is extensive and costly, and he carries the complete entertainment given by Maskelyne and Cook in London for many years. Personally he is a friend of Chinese Gordon, H. W. Beecher, and many other notables.

The Usher.

An Unhorsing
Blind fate who cast The ladies off his coast,
—Love's Labour's Lost.

The decision of Judge Donohue, which dissolves the injunction obtained by McCaull, restraining Aronson from voting certain shares of stock, simplifies matters for the President of the Casino company and brightens his prospects of continuing in the position from which his adversary is desirous of pulling him. Edward Aronson tells me that he has very little fear for the result of next Monday's balloting, although he does not discount the activity and energy of the opposition. Last Saturday McCaull transferred five shares each to a dozen obscure men among them two or three ward politicians, who have the reputation of being "tough." What this means the Aronsons do not know, although they suspect there is a scheme afoot to upset the serenity of the meeting by the presence of these muscular parties, and they propose to have some Central Office men on hand to quell any row that might be attempted.

* * *

The weakness of the Aronson faction lies in the fact that the stockholders, who would naturally sustain the present board of directors, are many of them wealthy men, who take but a superficial interest in the affairs of the Casino, anyway. Their sympathies are with Aronson, but in many instances it is doubtful whether their feeling in the matter is strong enough to bring them to the meeting. There is hardly a question, if all the shareholders voted, that Aronson would be vindicated of the charges McCaull has preferred, by an overwhelming majority. But the supineness I allude to makes the result still somewhat uncertain. However, the quashing of the injunction strengthens Aronson considerably. I have no objection to McCaull personally, but I should, in common with everybody else who has given the subject careful consideration, heartily dislike to see him succeed in his scheme to oust the present manager, not simply because his motives are essentially selfish, but because there is no good reason why Aronson should be deposed. Without capital—he had nothing but enthusiasm to back his efforts—the latter, unaided, secured the money for erecting the Casino, and it stands to-day a splendid monument to his faith and energy, one of the metropolitan places of interest. He has conducted its business with zeal, integrity and success. It would be a rank shame if this young man's enterprise should now be rewarded by deposition, merely to gratify the personal ends of another manager, who, not content with a generous share of the Casino's profits, is trying to kill the goose that laid his golden eggs. May this scheme meet with the failure all such deserve!

* * *

Lotta's splendid reception on Monday night did my heart good. It was a rare delight to see that large and representative audience going wild over the return of the sparkling comedienne, and it justified the predictions I have made concerning the welcome she would get after her foreign experience. The discourtesy the little woman suffered in London was wiped out by those two or three minutes of enthusiastic applause. The British play-goers are not able to distinguish a gem from a paste—as witness the illustration afforded by their recent treatment of Lotta and a certain young pretender to Lotta's position—but our people not only know the difference, but value the genuine article accordingly. Lotta need never seek recognition abroad again; it will be generously extended to her here as long as she chooses to court it.

* * *

Old School Actor:—Acting, sir? Nonsense! There are no actors left now. Why, if you wanted a Horatio where would you go and look for him?

Unsympathetic Idiot: Outside the Morton House, of course.

* * *

Somebody was talking to John Mackay about popular songs the other day. He proceeded to cite some examples. After running through a list he paused and said.

"Then there's that other ballad—what's it name? Something about Spring and birds-nest pudding, ain't it?"

"You refer to 'When the Robins nest again,' my dear sir," replied Mackay majestically; "you should properly have described it as the song with the whiskers."

* * *

Last Sunday J. H. Ryley started Eastward on his yacht *Madline*, accompanied by his wife. My giddy friend, the Gusher, is not aboard, the present rock hunt being a strictly family affair. Ryley has had no holiday since last September, so it goes without saying that he will enjoy every moment of his cruise to Newport. He is due in the cast of the Casino again next Monday.

* * *

The prominent critics of this country are in ignorance of a novelty that is in store for them, but as this is a case where it is not folly to be wise I should elucidate for their especial benefit. Miss Bessie Smallwood, an accomplished journalist from New Orleans, is in town, seeking an engagement as press agent for a lady star. As Miss Smallwood is thoroughly competent for the position as well as an energetic young person, it is apparent to me that her services will be soon secured by somebody who is on the lookout for a new and good idea. Miss Smallwood was formerly dramatic critic of the New Orleans *Daily States*, and as she *naively* puts it, "I know how the papers work and are worked." The advantage of having a press agent of the opposite sex must be obvious to the most casual thinker. It is an established fact that a man can refuse a woman nothing. A journalist is only a man, after all.

* * *

Madame Dolaro is back from her New Orleans season. The chipper prima donna made many conquests, socially as well as artistically. The Southern clime and comic opera have agreed with her thoroughly. She has grown thinner and comelier than she was. Dolly says she intends to stick to musical business hereafter, her success the past Summer having convinced her that the public want her in that line. Just now she is looking for a man—or rather a manager to take her through the country in a couple of new roles.

* * *

Edwin Price returned from Europe last week. He did not find a suitable leading man. Indeed, he frankly asserts that there are no available actors of this class in England worth the having. Such as did offer themselves wanted fabulous salaries. Evidently the entire male branch of the British profession has got what Adonis Divey calls "the great big head." Mr. Price on his arrival immediately engaged Harry Lee to play Loris in Fedora. Lee will leave the Weston-Eisler party on Saturday and come at once to this city to prepare for the part. Miss Davenport began rehearsing her company on Monday.

* * *

I hear that Bob Morris is to be transferred from the dramatic column of the *Telegram* to some other department of that paper. Bennett never knows enough to let well alone. He is eternally shaking up the staffs of his papers for no other reason apparently than that he is afraid somebody may become identified with a particular position. While Morris has never electrified us with any especially brilliant work as dramatic critic, he has at least attended to his duties conscientiously and spiced the *Telegram* with an abundance of theatrical matter. To shut him off to some other work is a typical case of Bennettian unappreciativeness and ingratitude for faithful service.

An Aronson Victory.

Unexpectedly, the meeting of the Casino stockholders, which was to have taken place on Saturday, was postponed by another legal movement on the part of the McCaull party. In explaining the cause of postponement to a MIRROR reporter, a few days ago, Rudolph Aronson said:

"Some time ago the Attorney-General confirmed the payment to me by the Casino Company of $10,000 in shares. In addition to this amount my contract with them stipulated that after the payment of a certain dividend upon the stock and all expenses, I was to receive one half of the profits. Since the Casino opened, this sum has reached $12,000, making in all $22,000 worth of shares. The persons who are antagonistic to my management are contriving to deprive me of the right of vote upon this stock, and have secured an adjournment of the meeting until Monday, 22d. It will not hurt my interest, but it serves to show the bitterness of the opposition."

On Tuesday the injunction restraining Mr. Aronson from voting on the $22,000 worth of shares of stock was dissolved. The annual meeting of the Casino stockholders takes place on Monday, when the future of the house, as regards its management from May 1, next, will be decided. Mr. Aronson will vote his stock and proxies undisturbed. He has thus gained the first victory; and now he feels confident of taking the bold Baltimorean's scalp.

The Actors' Fund.

Much relief is given by the Actors' Fund for which it receives no credit. In fact, in extending charity it avoids publicity. Professionals are quick to blame, but slow to praise. Many sufferers cannot stifle their pride sufficiently to ask for aid. An instance of the kind is presented this week. Claudia Leslie died on Sunday in her twenty-fourth year. The Fund proffered assistance as soon as her illness and necessities became known. She belonged to the variety ranks. Mr. Baker insisted upon giving her financial relief, which unfortunately was not long required. The Fund buried her in Evergreens Cemetery.

In reporting the case, some of the daily press stated that the Fund rendered no assistance to the unfortunate girl. On the contrary, the young woman, just before dying, expressed her thanks for the relief extended.

Dr. J. P. Shaw, of Boston, has kindly consented to act as physician to the Fund in that city. There are medical representatives in many of the large cities.

Rough on the "Backer."

Mr. Williams, the moneyed man of the firm of Williams and Tillotson, is thoroughly disgusted with the reception Queena and Lynwood have met at the Union Square—which, of course, he attributes to the present intense heat. He says that they have played to a loss, except during the second week, and have only had the house packed two nights during the engagement. They endeavored to secure a week for Lynwood in Philadelphia, after the close of their season here on October 4, but bad luck still pursued them, as the manager in that city, by mistake, booked them for the last week of their New York engagement, and filled the date they desired.

Spencer Cone has been engaged as advance agent for this play, and will take the road on the 30th. Mazzanovich has brought suit against Williams and Tillotson to recover a sum which he alleges to be due on scene-painting for Lynwood.

Percy Compromises.

The protracted litigation in reference to the proprietary right to the opera of The Queen's Lace Handkerchief has just been closed by a compromise. The trial lasted six days. The causes of the lawsuit between Townsend Percy and Julia Vaughn are well known. When asked as to the terms of the settlement, Mr. Percy said:

"I have conveyed to the plaintiff one-half of the opera, and paid her a sum of money, in consideration of which she has released me from all claims against me, except for her weekly alimony. I trust this will be my last appearance either in the courts or newspapers in connection with the matter. For the past two years I have carefully refrained from denying any of the falsehoods which have been printed or circulated concerning me; nor have I given way to recrimination.

"I have paid all counsel fees and alimony, and expect to do the latter so long as the law requires. I have spent hundreds of dollars in defending suits brought against me, and have settled the Lace Handkerchief, not because I did not expect to win it on an appeal, but because my family desired to put an end to my legal difficulties. I am still acting as agent for the rental of the opera, and with John D. Townsend, the representative of the other half interest, propose to make it lively for anyone who pirates the work."

Pitou's New Scheme.

"I have only just arrived from the West," said Augustus Pitou, yesterday, to a MIRROR reporter, "having rehearsed the Scanlan co. and started them out on their season. In Flint, Mr. Scanlan was entertained by the Governor of Michigan, and I think the young man will do a very good business. Harry Mann and myself will alternate in visits to him."

"What do you propose doing with W. H. Fuller's play, An Arab Abduction?"

"I have changed the name to Off to Egypt; or, An Arab Abduction, and produce it on Nov. 10 at the Park Theatre, Brooklyn. Before the curtain goes up it will have cost me $5,000. All the scenery has been built by Benson Sherwood, and Joseph Clare painted it. I have a special car and carry everything, including costumes for ballet and supernumeraries. Eight donkeys will be used in the piece. It is in reality a spectacular comedy, with lots of topical songs. The music is by George F. Le Jeune."

Mr. Tillotson's Rough Experience.

The present incumbent of the Union Square has been very unfortunate with his plays. The Planter's Wife has had only fair success. Belmont's Bride had a sorry career at the late Twenty-third Street Theatre. Queena has proven a failure, and an effort was made to sublet the Square. Lynwood (rejuvenated Belmont's Bride) was put on Monday night to fill out the thus far unfortunate season over the way. Queena has been placed upon the road. The failure of Queena was attributed to the poor acting of Lillian Spencer, who was substituted for Lillian Cleves owing to the illness of the latter.

Mr. Tillotson endeavored to engage Kate Forsythe, among other leading ladies, to replace Lillian Spencer, but none of them would accept owing to professional etiquette. When he sent Queena on the road, however, he secured Lillian Pomeroy to play Queena, and thus shelved Miss Spencer. Miss Spencer has invoked the law for violation of contract, and demands forty weeks' salary. Tillotson and backer Williams claim that she was only engaged for the run of Queena.

The hall in the Grand Opera House, formerly used by Colonel Jim Fisk as a meeting room for the Erie stockholders, together with the offices adjoining, has been leased by Captain T. E. Halleck, and will be opened about Monday, 22d, as a minstrel and concert hall. Fayette Welsh and "Mocking Bird" Green will be the end-men of "a carefully selected company."

Professional Doings.

—Charles Mendum will take the Seven Ravens company on the road.

—E. T. Webber is doing good work in Dad's Girl with Lizzie May Ulmer.

—Herbert Ayling has been engaged by W. H. Gillette for his new play.

—The travelling season of the regular Wallack company has been extended.

—Fred. Stinson has assumed the business management of the Wallack company.

—The Lyceum Theatre school will open for the first regular season on the first Monday in October.

—Edgar L. Davenport has resigned from Shook and Collier's company and is again at liberty.

—R. C. Campbell, until lately with Cole's Circus, will manage the Called Back road company.

—The Pulse of New York will open at the People's Theatre next month, Ruth's Devotion having been bought off.

—Manager Robbins, of the Shenandoah (Pa.) Opera House, is on the lookout for attractions for November.

—All the business managers and agents of the Madison Square management of last season have been re-engaged.

—The New York Operatic Concert Company have started on their travels under H. M. Williams' management.

—The Fabbri-Pappenheim opera season will close in San Francisco on Saturday next. Mme. Fabbri is a heavy loser.

—A. Ware, John Gray, James Piggott, R. Fitzwilliam, Ada Deaves and E. Leice will complete the cast of Nita's First.

—Clara Alberti has signed with Harry M. Williams to play the leading soubrette part in his new play, Brother and Sister.

—The stock company of Wallack's will this season be larger and more expensive than any other company in the United States.

—E. J. Parker has been engaged as business manager by Dion Boucicault. He will join the company at Sandusky on the 22d.

—Rehearsals and Cazaux opened their season on Monday night in Lawrence, Mass., appearing in Chrysalis. The piece is said to be a go.

—The May Blossom children visited The Pulse of New York on Wednesday afternoon, and were delighted with the performance.

—All of the executive staff of the Madison Square will visit Philadelphia to attend the production of May Blossom there on Oct. 6.

—Clay Greene has re-written his drama, Under a Polar Star, and introduced several situations founded on the recent Greely expedition.

—Daniel Frohman states that he has definitely arranged his plan of operations after he leaves the Malleryx. He will go to the Lyceum Theatre.

—W. D. Howells' play, to be produced at the Madison Square Theatre under a new title, was a failure when produced in London as Priest and Painter.

—During the coming season, after the presentation of Nita's First, a strong melodrama will be produced at Wallack's. It has not yet been given a name.

—Silver King, Bunch of Keys, Dixtrus and Micaliz, Newton Goodhold's play, are the leading attractions in Chicago this week. All drew fine houses Monday.

—There are three Lulu Hurstis travelling. The most notable is Anna Eva Fay, the spiritualist, in the South. The original opened in San Francisco on Monday night.

—Signor Brocolini returns from Montreal on Friday. He will rejoin W. S. Rising, Janet Edmondson and others in giving light operettas and concerts in the leading cities.

—Hazel Kirke opens in Boston on Monday with Annie Russell, Marion Russell, Mrs. E. L. Davenport, A. C. Hilsdorf, Sydney Cornell and C. W. Couldock in the cast.

—Frank Farrell left San Francisco yesterday for New York, having piloted the Lucy Clare company for twenty weeks. He will take May Blossom No. 1 on the road.

—Marie de Grey, who has been astonishing the natives in Australia with her comedy company, under James A. Allison's management, will soon arrive to tour the country.

—There will always be a Wallack company on the road in future, according to Charles Frohman. Moths will be played in Brooklyn and at the People's Theatre, New York.

—Although David Belasco has nearly finished his new society play, he has not yet selected a title. The first and fourth acts are laid in New York City, the second in Boston, and the third at Long Branch.

—Peter Rice is one of the biggest managers in the profession, in point of avoirdupois; but in the matter of weight he takes off his hat to his two stars, the Two Johns, who are announced to appear at the Comedy Theatre next week.

—The management of Adonis is making additions and alterations in the burlesque, with the intention of carrying it through a long run at the Bijou. Mr. Dixey is constantly studying and endeavoring to improve upon his performance.

—Manager Harris, of Robinson's Opera House, Cincinnati, is having great success in booking leading attractions for his house. As has been stated, Robinson's is the new popular-price house of Cincinnati. The season will open Oct. 13.

—Preparations for the production of The Crimes of Paris are already under way, and Harry Miner proposes to put it upon the stage in a grander style than any melodrama ever brought out in this city. In fact, he is making the effort of his life.

—Gus Williams writes from Cincinnati, where he is now playing: "Captain Mishler has caught on, and I am more than satisfied. The hot wave did not strike us at all. I will play at the Grand Opera House, New York, during Thanksgiving week."

—W. A. Thompson, the husband of Carrie Godfrey, has purchased from John A. McCaull the exclusive rights (together with costumes) of The Beggar Student for the United States and Canada. Mr. Thompson is now engaging a company to open in November.

—Frank Mayo is supported in Nordeck by Henrietta Vaders, Rachel Noah, Sally Williams, Stella Fenton, James H. Taylor, Willis H. Page, Edwin F. Mayo, Harry Thompson, Pope Cooke, Frederick Williams, W. W. Morrell, E. Reynolds, T. H. Cooly, Ralph Dorman and Messrs. Edmonds and Williams.

—Kenter and Bird were unable to prepare The Lovely Galatea in time for next Monday, consequently its production has been postponed until the following week. Selections from Olivette will be the special attraction for the coming seven days. Marie Vanoni will take part in the sacred concert next Sunday evening.

—Advices from Washington state that Lizzie May Ulmer has made a hit there in Dad's Girl. A dispatch received yesterday reads: "The little manager has captured Washington completely. Last night the audience rose en masse and called her before the curtain after the last act." It was a splendid compliment to a deserving actress.

Letters to the Editor.

INFERENCE TO THE WEATHER.

WHEELING, W. Va., Sept. 13, 1884.

Editor New York Mirror:

DEAR SIR,—I can't understand why your Toronto correspondent should say the Four Mortis Bands of Hope company played to a slight business, when on that and a very fair night we had a packed house. In order not to interest many of your readers I can only repeat, yet on the same date, we are entitled to an enough same house. Our business during this engagement has been very large.

Yours truly,
DUDLEY MORRIS.

NOT A FREE AGENT—ONLY A MANAGER.

NEW YORK, Sept. 16, 1884.

Editor New York Mirror:

DEAR SIR,—In last week's issue you charged me with being "enthusiastic" and also stated that I was engaged as press agent of the Edgar Sparks.

In answer, I desire to plead guilty to the first charge, but, as to the other, I beg to state that I am not the press agent of Edgar Sparks, but simply a plain, everyday manager of the former "rising star," who I am happy to state was engaged yesterday by one of the foremost citizens.

Respectfully yours,
C. W. SMART.

SAM'L OF POSEN RECEIVED.

LONDON, ONT., Sept. 13, 1884.

Editor New York Mirror:

DEAR SIR,—I desire to call attention to the date of the establishment of the head managers of that happy team, Hitch—Clay and Buckley.

Mr. Curtis had a distance contract to appear Sept. 11 at the Academy of Music, and upon my arrival here I found that the aforesaid building was not even under roof. The management, although assuring Mr. Curtis, had placed him in a concert room and other opposition, while it was impossible to make proper arrangements and those of the city could accomplish nothing to amend, consented as it is to a large garden and other opportune accommodations. The local papers took up the cause of the management of Mr. Curtis splendidly for such a place. I greatly wish to warn managers other towns against these hyenas, for both will have these contracts and no one but Messrs. Clay and Buckley do any drawing in these engaging the house.

Yours truly,
FRANK C. PAYN,
Manager for Mr. Curtis.

MR. GERSON AND THE SEVEN RAVENS.

PARIS, August 29, 1884.

Editor New York Mirror:

DEAR SIR:—Please allow me to transfer one more valuable space. I have just read in my club (the New York Mirror of the club, and in this issue noticed your article of "The Royal Spectacles," viz. Kinsley Brothers production of Seven Ravens and the one represented at Niblo's. In as few lines as possible I will please the whole matter in proper light. Long before Dockstader left queen's little fantasies (Carroll) entered to [illegible]. I had in my drawer not one copy of Seven Ravens (which is an old German fairy tale) arranged for four-voices, but I had a dozen copies of the play. Months ago, long before Dockstader's Minstrels were thought of, it occurred to me that such a comic tale would be suitable to be arranged as a burlesque, and I prepared it to Messrs. Kinsley. When Carroll called on my London office and informed me of his intention in Europe, I opened my drawer and showed him the copies I had and also the English adaptation. I am sorry now that Kinsley failed made a very large loss. Carroll asked me to leave some copies with him, which I did so, but he never left with me any receipt, bank or anything. If Carroll says he did not do so then Kinsley Brothers play Seven Ravens from the published European book. He can say one in the United States. If Carroll brought the play from Paris (the authors, who don't be content to) I have never seen in the office who published this work to sell it) he had withdrawn the edition. A reply some I would beg replies by the first steamer after receipt. It is no credit to either Carroll or myself engaged by aforesaid representatives with [illegible] Gilmore, have never been kept, as so many supposed agents, were sent to pay their bills.

I have no doubt that the [illegible] public of Europe look upon it as a farce to see that Kinsley Brothers [illegible] and attempt to compete with managers of the experience for knowledge and experience of this business [illegible].

I remain very truly,
GERSON GRAU.

SOUTHERN CHARACTER.

BOSTON, Sept. 12, 1884.

Editor New York Mirror:

The question of your Boston correspondent in his letter of the current week, that "a Southern woman would never work" and prided herself upon "the genteel way in which she could do nothing," in contempt of the idle and silly misrepresentations which the ignorant critics of Southern character are so fond of printing of. As a matter of fact, amply sustained by statistics or unrebuked opinion upon that theme, a thorough and practical knowledge of household duties is an elementary principle in the education of Southern ladies. It is true, Southern fashion do not think it necessary to [illegible] the example of many Northern parents and make their young daughters do domestic service as models to the employment of strangers; but it is equally and [illegible] true also that there is little if anywhere in the line of domestic duty which Southern women may not be found [illegible] Southern matrons, brilliant and accomplished as the former are—unless in by exception.

A few years ago I had the honor to introduce a very intelligent Massachusetts lady (now an eminent practicing physician in her native State) into the family circle of a leading cotton merchant of New Orleans, and I can yet recall with amusement her look of intense surprise, when the eldest daughter of the merchant, upon being summoned from the parlor, where they had been superintending certain military preparations, [illegible] quietly apologized for her disability to accompany her promptly, complying with a request, dashed off with all [illegible] more than the same the difficult and delicate exercises to William Tell.

And that this incident may serve as a familiar and general illustration of the versatility of Southern ladies in their home lives about any of your Northern readers will stress. Truth is the natural energy and assiduous industry of the Southern people has scarcely been fairly dealt with in newspaper criticisms. What else but this adult energy, coupled of course with their indomitable courage, enabled the people of the South, to no long continued and on whom defeat they have intelligence and [illegible] an invasion of the North.

Taking into proper consideration the composition of the two races [illegible] in every essential trait they are as different as night from day! I am not quite certain that the well-mannering North may justly claim any superiority upon the score of industry. Certainly there are few historic inventions, or discoveries, in mechanics, or science, or in politics, material to the welfare of mankind, but were something, if not all, of their origin to Southern enterprise and energy.

It has frequently fallen under my personal observation, that the people most averse to the drudgeries of ordinary life, most exacting and oppressive in dealing with subordinates, and quite requires most exacting upon, are from the North of Mason and Dixon's line.

I am really sorry to learn that these un-American [illegible], these revelations of weak-headedness and [illegible] dunces, are so common in Northern life as to give to all such unions as those indulged in by your correspondent the reactionary force of the [illegible].

The [illegible] extends, I am told, even into the domestic [illegible] of art. I hear of Americans managers and [illegible] on ground of accidental success, or an admiral of their country's superintendence social spirit, that they must send import into their daily lives, the indolent and [illegible] [illegible] of a worthless English [illegible]. Valets and [illegible] servants are summoned, it is said, "the proper form" for this supreme class. Indeed, so indispensable an embellishment of professional display has this come to be considered, that in one instance, at least, as I have been informed, one American [illegible] actually [illegible] his own brother with the same [illegible] and the duty of his valet.

The most palpable feature of this very pitiable illustration is that its advocates are almost wholly of the very humblest Northern origin—the children mostly of American mechanics and [illegible], whose unpretending honesty is not to shame by this upstart folly of their [illegible]-headed children.

Many Southerners I have known associated with the theatrical world of America, some of them "born to the purple," but I have yet to hear of even one who could be justly charged with the indolent habits or contemptible assumptions of these silly imitators, these [illegible] green [illegible] upon American manhood. I commend these facts to your Boston correspondent.

CLIFTON W. TAYLEURE.

BOSTON, Sept. 12, 1884.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

[illegible] It has caught the popular taste. The repertoire this week includes East Lynne, On the Trail, Forgiven, Serpent Sting, Hidden Hand, and Black Eyed Susan, a farce concluding each entertainment.

ELMIRA.

Opera House (W. E. Bardwell, manager): Silver King, with F. C. Bangs in title role, played a three-night engagement 8th, 9th, 10th, to fair business. Company stronger than last season. Her Atonement comb. 19th.

OWEGO.

Wilson Opera House (S. F. Fairchild, manager): Tony Denier's Humpty Dumpty co. gave a good show 8th, to a fair house.

TROY.

Griswold Opera House (S. M. Hickey, manager): Large and delighted audiences attended Bartley Campbell's Siberia at this house the past week. It was presented in fine style. Of the cast, Adele Belgarde, a great favorite here, easily carried off the honors by her finished portrayal of the character of Sara. Frankie McClellan as Vera captivated the audience by her clever performance. Remainder of cast competent. Harry Miner's Silver King co. with F. C. Bangs in title role is billed 15th, one week. J. K. Emmet 19th, one week.

Rand's Opera House (J. H. McGeath, manager): Aimee with good support presented her new comedy Mamzelle 16th and 17th.

Grand Central Theatre (P. Curley, manager): Harry Montague's Comedy co. in The Dude, is announced for entire current week.

Apollo Hall (James Hearne, manager): Josie Warner's Female Minstrels return for another week 15th.

NORTH CAROLINA.

CHARLOTTE.

Charlotte Opera House (L. W. Sanders, manager): Our season opened 13th, with Lilly Clay's co. of "female actors," in Adamless Eden.

OHIO.

AKRON.

Academy of Music (W. G. Robinson, manager): The regular season was inaugurated 9th by Thomas W. Keene in Hamlet. The star added nothing to his reputation by his presentation of the melancholy Dane. A personal consideration of Hamlet's instructions to the players would make Keene's portrayal of the character more enjoyable. The supporting co., with the exception of Constance Hamblin and Lottie Allen, is weak. Othello was presented 10th. Keene appeared to much better advantage, and created a very favorable impression. The attendance was large both nights. The Bright Lights shed their effulgent rays on a fair-sized audience 12th. Everybody pleased, as usual. Daly's Vacation party gave one of the most interesting entertainments we have ever witnessed. Fair house; come again. Rose Eytinge in Leah, 17th; Mr. and Mrs. Knight in Over the Garden Wall, 19th.

DAYTON.

The Grand (Larry H. Reist, manager): The season opened 11th. The attraction was Milton Nobles' Love and Law. Five years had elapsed since Mr. Nobles last appeared here, and the result was his last visit was greeted by a large and well-pleased audience. The play is one of the best dramas that has been given here since the first season of the Two Orphans. Milton Nobles as O'Fall is "at home." His make-up and dialect of the Irish attorney is most natural. The co. is far above the average. With disparagement to none, mention might be made of the Count, the Italian, of George Barnum, which is undoubtedly the best piece of Italian business that I have ever seen or heard.

Weidner's Opera House (F. L. Harris, manager): Joseph H. Keane, as Rip, has been doing a splendid business during the past week. He can well feel proud of his reception in this city. To-night (13th) closes his two weeks' engagement. The co. go to Kalamazoo, Mich., for week of 15th.

Items: Rhea is booked at the Grand 19th.—The cut of Louise Balfe in the last issue of THE MIRROR found many admirers in this city. The lady is well known here, having played at Memorial Hall during the last Summer season.—The Acme Opera co. appear at Weidner's Opera House 15th, followed by Mason's H. D. co. for one week, opening 22d.—Dollie Nobles and Mat Friedman, of the Nobles co., were both members of the House co. several years ago.—The opening attraction at Memorial Hall will be The Boys of '61, 30th.—T., P. and W.'s Minstrels are at the Grand, 19th.

ZANESVILLE.

Schultz and Co's Opera House (John Hoge, manager): The Wellesley and Sterling U. T. co. gave two performances, 10th and 11th. Being County Fair week, there was a large attendance of country folk, the house being crowded in every part on the first night. None of our regular theatre-goers would be even caught dead at an Uncle Tom performance, consequently Manager Hoge only provides the worn-out attraction for the rustics and Sunday school children. As there was so little to commend, I take pleasure in saying that Hattie Arnold as Topsy was exceptionally clever and Little Bailey as Eva excellent. With the exception of J. T. McNary, who did Simon Legree very well, there was nothing else to notice beside the dogs, which "did themselves great credit." The White Slave was booked for the above dates, but cancelled for reasons not given. Just here it might be well to remark that if local managers would post their losses on the cancellation business, the contemptible practice might be broken up. Of course if a comb. is caught in a railway disaster and most of the performers are suddenly called hence, it will not be expected that the more fortunate (?) ones can fill their weekly engagement. In the majority of cases the only excuse is that there is a dollar or so in sight in the adjoining town which in the "date ahead" was not quite so visible.

Items: I see by a local paper that Nannie Culbertson, of this city, made her debut the other evening at Allentown, Pa. She is a member of the Bertha Welby comb. and a young lady who is both talented and charming. As she is a conscientious student, her friends look forward to her stage life as one of brilliant success.—H. William Stafford and the charming Miss Foster are married. I wish you would extend my hearty well-wishes. I think she is one of the sweetest women I ever met.—The town is fairly deluged with rather questionable looking cards announcing the Flora Moore Bunch of Keys co.

DELAWARE.

City Opera House (Frank G. Thompson, manager): Not a single attraction during the Summer. Our former enterprising managers, Messrs. Clippinger and Rutter, are with us no more. Harry Clippinger has accepted the position of advance for Donavin's Tennesseans. Will K. Rutter is assistant advance for Jumbo Davis. Best wishes go with them. Frank G. Thompson has taken the management of the house, and we can say that the profession will find in him an accommodating and obliging gentleman, full of energy, and with an eye single to their best interests. The season will be opened by Lizzie Evans in Fogg's Ferry, 22d.

LIMA.

Faurot's Opera House (O. E. Lathem, manager): Opened the regular season 13th with the Daisys in Vacation. Hyde and Behman's Minstrels 15th, and Barry and Fay in All Crazy 16th. The manager has engaged the Lima City Orchestra for the season in place of Bradigan's. There is considerable feeling over the matter among theatre-goers. However, Professor Bradigan will not leave the city, but will furnish the music at the new skating rink this Winter.

XENIA.

Opera House: Little Sadie comb., 13th (under the management of the G. A. R.) gave a very interesting entertainment to small audience. The Stewart Concert co. (from this place) will open their season, 16th, and then start on a Northwestern tour.

Items: The season proper will not open until the latter part of this month, with Rhea the attraction. The Opera House orchestra will be again in charge of Professor Bonner this season.

OREGON.

PORTLAND.

New Market Theatre (C. W. Cornelius, manager): The Fay Templeton co. presented Belle Coquette 1st to a good house. George Traverner appeared 2d for the first time, assuming the role of Marquis, in Giroflé-Giroflá. He sang and acted in an excellent manner. Fatinitza, 3d; Olivette, 4th and 6th; Mascotte, 5th. Nothing week of 8th. Lawrence Barrett, 15th, two weeks.

Tivoli Theatre (Edwin Stevens, manager): The Magic Doll is being given in an excellent manner to good houses. Bessie King and Stevens are the principals. Giroflé-Giroflá 8th.

Items: Walter Keyes, late proprietor of the Tivoli, has left for parts unknown, to the sorrow of creditors.—Edwin Stevens now manages the Tivoli.—C. W. Cornelius, manager of the New Market, has just returned from Frisco.—Maurice Hagerman has gone to Victoria, B. C., to remain permanently.

PENNSYLVANIA.

PITTSBURG.

Opera House (John A. Ellsler, manager): Edward Harrigan's Dan's Tribulations comb. closed a fair week's business 13th. In my opinion this is the weakest of the Mulligan series that Mr. Harrigan has thus far sent us. With the exception of the song-and-dance "Coming home from meeting," the airs were not at all pleasing and failed to arouse any enthusiasm. Co. very weak. Excelsior, 15th; Sangers's Dreams, 22d.

Library Hall (F. A. Parke, manager): J. N. Gotthold's (or Newton Gotthold, as he is now billed) Mountain Pink held the boards during the past week and played to fair business. The piece, while it contains the elements of success, requires considerable pruning and revamping before it will command favorable attention at the hands of the leading critics. Mr. Gotthold, too, had better gather about him a competent co., for with few exceptions the members of his present support are totally incapable of doing the work required of them. Mr. Gotthold's performance in the dual character of Mizalie and Ike in Gardo is a very forcible impersonation, and is in a very sense satisfactory. The ensemble is weak. No performance was given on Saturday night, owing to the co. having been billed to appear in Chicago on Sunday night. Union Square co. in Separation, 15th; Silver King, 22d.

Academy (H. W. Williams, manager): Parker's Specialties is the name Manager Williams gave the co. he gathered together to fill in last week. It embraced Professor Parker and his dog and cat circus; Kelly and Ryan, the Irish song and-dance team; the Electric Quartette; Topack and Steele, and Lillie Hall's Burlesque co. The show was a very fair variety entertainment, and the attendance was good. Reyline and Kennedy's comb. 15th; Tony Pastor's co. 22d.

Harris' Museum (P. Harris, manager): The minstrel and vaudeville entertainment offered during the past week was quite a good show. Good business was the rule during the week. The Boston Juvenile Opera co. is billed for current week.

Sixth Street Museum: Opened its doors for the Fall and Winter season, 8th. The show was a very fair variety entertainment. The business for the week was good.

Items: The William A. Long Dramatic co. opens its season at Odd Fellows Hall, Southside, 22d. Billy will produce the Southsiders with a domestic drama, built to order, and called Sharpie of Brentymore.—Sensation is handsomely billed throughout the city.—Billy Arlington, the minstrel, who was at Harris' Museum during the past week, will join Billy Birch's band.—Robert Hunting succeeds John E. Parker as local acting manager of the Sixth Street Museum.—James E. Orr, Harry Williams' advertising agent, is to be married on the 19th.—Harry Ellsler was one of the active managers at the Newsboys' Picnic, at the Exposition grounds, 12th, and much of the success of the affair is due to his efforts.—Manager Park is quietly, but most determinedly, working up the project for a large exposition and music hall, and the chances for ultimate success are now flattering.—Buffalo Bill's Wild West Show, which will exhibit here early next month, closes its season in this city.

WILLIAMSPORT.

Academy of Music (William G. Elliot, proprietor): Mr. and Mrs. Harry Watson's Comedy co. in Wrinkles 10th to a fair sized audience. There was much laughter and considerable applause. Grau's English Opera co., Little Duke, 13th, to a fair-sized and appreciative audience. Joseph S. Greensfelder is well known here, and his baritone solo received the hearty applause it deserved. Helene Cooper, Bessie Grey, Billie Wilson, Lizzie Gonzales and Lillie Powers were excellent. Max Figman received a good share of the plaudits. Chorus fair.

BETHLEHEM.

Grand Opera House (C. F. Smith, manager): Prince Methusalem was rendered to a fair audience 12th, by Pyke's New York Opera co. The elite of the town was out, and gave Jeannie Winston and Louise Manfred, who are no strangers here, a royal reception. Miss Winston was given a very handsome floral tribute. Peck's Bad Boy is announced for 20th.

Items: Constantin Sternberg appeared at Concert Hall 9th, but owing to extreme heat there was only a small audience; hence no performance, and money refunded. We understand Sternberg will visit us after the holidays. Over 800 persons witnessed the performance of the Child Skaters, Willie Hyde and Edna McKibbon, at the Roller Rink, 13th. These children are truly wonderful.

HARRISBURG.

Opera House (Markey and Till, managers): Grau's English Opera co. appeared 9th in The Little Duke to a small house. Artistically considered, the performance was like the business done—very small. The bills announced full chorus and full orchestra. The full orchestra consisted of one upright piano in bad condition, and the chorus was weak, very weak, in numbers and volume. The principals were fairly creditable, but were apparently discouraged by their surroundings.

Opera House (H. J. Steel, manager): Bertha Welby, 10th, to a very appreciative audience, in the play of Lady Clare. The star, in the title role, produced a very good impression. The co. were far from perfect in their lines. C. B. Bishop 12th and 13th as Widow Bedott; to a small business 12th, which improved the next night. Mr. Bishop was very laughable as the voluble relict of Deacon Bedott. Patti Rosa 18th. New York Opera co. 20th. Only a Miner's Daughter 20th.

YORK.

York Opera House (Adams and Dale, managers): Harry Watson's Comedy co. appeared 8th to a small audience. It was the hottest night of the season. Mr. and Mrs. Watson as character artists are a success. If they will come on a cool night they will get a warm reception. Pyke's New York Opera co. 17th and 18th, will no doubt do big business, as the State Firemen's Convention is in session this week.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): The night of the Hoop of Gold was a decided improvement in the stage effects as well in the acting of several members of the co., and as a proof of merit the house was well filled. New York Opera co., with Jeannie Winston, gave a highly creditable rendition of Prince Methusalem 13th, to a fair house. Later in the season this co. would have played to a crowded hall, as the admirers of musical talent are out of town. On 19th we have Catherine Lewis, for whom I can safely predict standing room only. Any good co. is sure of well-filled benches in this town.

McKEESPORT.

White's Opera House (James E. White, manager): T. W. Keene opened the house 8th. He appeared as Macbeth and was greeted by a most fashionable audience. Notwithstanding the night was extremely warm, almost every seat was occupied. Mr. Keene was greeted with frequent applause. The support was excellent.

NEW CASTLE.

Opera House (R. M. Allen, manager): The season was formally opened 10th by Brooks and Dickson's Romany Rye co. II. The house was fairly filled, notwithstanding the heat. The play was presented in a careful and painstaking manner by a fine co. I consider W. T. Johnson, as Joe Heckett, Maurice Drew, as Philip Royston, and J. P. Conyer, as Boss Knivett, the best among the male co. Katie Baker (a favorite here) as Gertie, and Mme. Neveille, as Mother Shipton, very clever in their parts. The next attraction will be the Opera co., under management of P. Harris; of more or less fame, which will present, at popular prices, Mascotte, Olivette and Pinafore 22d, 23d, 24th.

Items: Ansil Wintersteen, a young gentleman and amateur, of this city, has joined the Chestnut Kit co., and will assume the role of Emanuel Bond.

POTTSVILLE.

Academy of Music (Nathan Heuser, manager): Harry Watson's Comedy co. in Wrinkles, to a poor house 12th. Good performance. Grau's Comic Opera, sang Little Duke to a good house 13th, giving good satisfaction. George S. Knight, in Over the Garden Wall 15th, to a [illegible] Everybody pleased. Patti Rosa, in Margery 17th, to moderate business. Sothern Comedy co. [illegible] Surprise Party 19th.

JOHNSTOWN.

Union Hall: No entertainments the past week, excepting a lecture, by Col. Copeland, on Handsome People. Grau's Opera co. 16th. Baird's Minstrels 20th; Patti Rosa 22d; Harris' Opera co. 24th, 25th and 26th; Romany Rye, Oct. 1; D. A. M. 4th; Rhea 10th; American Four co. 11th.

CONNELLSVILLE.

Newmyer's Opera House (C. W. Porter, manager): Flora Moore's Bunch of Keys opened the season here 8th, to a crowded house in spite of intense heat.

READING.

Academy of Music (John D. Mishler, manager): The Academy was opened for the season by Harry Watson and co. in Wrinkles to a good house, 9th. The performance was very laughable. George K. Fortesque in Well-Fed-Dora, 13th, to light house. The performance resembled a dress rehearsal in the greenroom.

Grand Opera House (George M. Miller, manager): Bertha Welby in Lady Clare and the Iron-Master, 8th, to fair house. The performance was very tiresome, and the actors played in a spiritless and indifferent manner. C. B. Bishop appeared in Widow Bedott, 12th and 13th, to fair houses only, owing no doubt to the extreme heat.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (W. H. Low, proprietor): Friday and Saturday of this week will be produced The Wages of Sin by the Maubury and Overton co. On the 12th, 13th, Mr. Rooney's New York Star Combination opened the season here to big business. Charles H. Hoey and the O'Brien Brothers were exceptionally fine.

Providence Opera House (George Hackett, manager): The first three nights will be seen Charles Hoey's Rag Baby. The rest of week Evans and Hoey's Meteors will produce A Parlor Match; or, Turning a Crank. The past week The Banker's Daughter was given before very good audiences.

Sans Souci Garden (W. F. White, manager): This week will be seen The Rag Picker, produced by the Lizzie Harold co. Last week The Little Princess by Zimmerman's Barletta co., was given before full houses every night.

Theatre Comique (Hopkins and Morrow, managers): Arrivals, 15th: The Imperial Dragoo Japs, Callan, Haley and Callan, Leroy and Gorman, Richmond and Glenny, Amy Nelson, E. C. Edwards. Mistakes will be the afterpiece. Departures: Olympia Quartette, Goldie and St. Clair, Edward and Alice Clark, Lillie Western, Maggie Cline, and Sanders and Drew. Business first-class.

Providence Dime Museum: Arrivals for the week: Mrs. General Tom Thumb, Major Newell, Gene, the Chalk Artist; Madame Pettie; Emerson's Royal Marionettes, the Colonel Straight Twins, John M. King, The Flower City Quartette, and Harry Bryant. Next week, Whitfield and the Bremann Comedy co. The Greely survivors, who were to appear last week, were forbidden by the government and ordered to report for duty at once.

Items: Forepaugh's Circus billed here for Oct. 4.—On Thursday, John A. Dingess, agent for the Crimes of London co., arrested Charles McCrea and James E. Nugent, managers of said co., just before they were leaving for Fall River. Mr. Dingess claim was for $150. After the arrest the parties compromised by paying about half the amount, Mr. Dingess going to New York and the company to Fall River. The Museum of Anatomy is drawing crowds of people, day and night.—N. D. Roberts, manager of Monte Cristo, was in the city last week.

NEWPORT.

Newport Opera House (Henry Bull, Jr., manager): Sheehan Carl's Crimes of London co. appeared at the Opera House, 13th, to a fair house. The piece cannot be considered a good one by any means; it is of the blood and thunder order, and is full of improbabilities.

Item: The *Lorgnette*, the Opera House programme, made its appearance in a new, neat and attractive form at The Crimes of London.

SOUTH CAROLINA.

CHARLESTON.

It is now definitely known that Owens' Academy of Music will open 29th, but the attraction is unknown. Mr. Owens is seemingly silent as to his bookings. He is expected to arrive about the 20th. The house has been put in good order.

A Minstrel co., composed of native negroes, gave a very creditable performance at the New Brighton Casino, Sullivan's Island, last week, to a fair audience.

TENNESSEE.

NASHVILLE.

Masonic Theatre (J. O. Milsom, manager): The regular season opened 8th, and with Harry Vaughn's co. in Kentuck, to an excellent house. Fair business 9th, 10th and matinee, considering the excessive heat. Morton and Bell's Comedy co. in Our Strategists appeared 11th, 12th, 13th and matinee, to delighted audiences, the play being good and the members of the company well up in their respective parts.

New Park Theatre (Charles Redmond, manager): The Apollo Specialty and Comedy co. began an engagement 1st, for a week, to good house. The Laverence comb opened 8th, to excellent house, playing during the week to very good business, with a change of programme almost nightly with new attractions. T. Clifton's Dramatic co. in The Gold Belt is booked for 15th; week.

KNOXVILLE.

Staub's Opera House (Fritz Staub, manager): The Barlow-Wilson Minstrels opened our season 11th, and notwithstanding the oppressive heat, the box-office receipts footed up $1,049. The performance was highly satisfactory, and our season was opened under the most favorable auspices. Haverly's Strategist's 18th and C. B. Bishop 22d.

CHATTANOOGA.

James Hall (Staups Brothers, managers): The Barlow-Wilson Minstrels 10th to a crowded house. Performance first class, and much better than that of last season.

TEXAS.

TYLER.

Albertson's Opera House (E. Albertson, manager): Season opened 11th with Lulu Hurst, the Georgia Wonder. During the stay of Charles Benton, the Dallas manager, in New York he booked quite a number of attractions for Tyler, and this season will be the best we have had. THE MIRROR correspondent tested Miss Hurst's powers and was flattened out.

VIRGINIA.

RICHMOND.

Theatre (W. T. Powell, manager): Mott's New York co. played to good business, 10th and 11th. Tony Denier's Humpty Dumpty drew large audiences, 12th and 13th. C. B. Bishop is here 18th.

Mozart Hall (C. L. Seigle, manager): Mr. Barton, of the firm of Barton and Logan, closed a contract with the Mozart Association, 11th, to use this hall during the present season for a series of attractive amusements. The enterprise is of the museum order. The hall committee, according to contract, will exercise a kind of censorship over the performances which are to be in every respect first-class. The price of admission will be ten cents.

Items: Arthur Greene, scenic artist, formerly of Wallack's Theatre, arrived in the city last week. He has been engaged by Manager Powell, of the Richmond Theatre for the season. Among some of the many attractions to appear here are Mme. Theo, Joe Jefferson, Abbie Carrington in grand opera, Frank Mayo, Mlle. Rhea, Called Back, Janauschek, Henry Irving, Aimee, the Bijou Opera co., Michel Strogoff, Boston Ideals, Ristori, Separation and Fred. Warde.

NORFOLK.

Academy of Music (H. D. Van Wyck, manager): On the 6th inst., Lilly Clay's co. in An Adamless Eden to large business. For several days prior to their arrival it was a question with the authorities whether they should be permitted to play here. The Mayor, regarding their paper as "unfit for publication," ordered it pulled down by the police. Every hotel in the city refused to receive the co. The girls were compelled to remain at the depot until the manager could find them quarters. During the performance the wildest scenes prevailed, and on the following morning the *Landmark* handled them without gloves and severely criticised the local manager for engaging such people. On the 12th and 13th, Mott's New York co. played to small business. Tony Denier's Humpty Dumpty to large business, 14th.

DANVILLE.

Opera House (Ellyson Brothers, managers): The house was packed 13th to see Lilly Clay's co. in An Adamless Eden. The play is nothing but a variety show, and well deserved the criticisms of the press. Tony Denier, 16th.

LYNCHBURG.

Opera House (T. H. Simpson, manager): W. F. Mott's New York co. opened 8th, to small business. The weather was very warm.

The Adamless Eden co. had a full house, 11th. Our Mayor followed the example of the Mayor of Norfolk and Richmond, and had the co. paper pulled down—which procedure turned out to be a great benefit to the co. The Kittie Rhoades co. opened 12th, in Engaged, to small business.

WEST VIRGINIA.

WHEELING.

Opera House (W. S. Foose, manager): Bartley Campbell's White Slave appeared 9th and 10th to good business for both performances. They have had better houses this year than ever before. Flora Moore's Bunch of Keys co. gave four performances this week, 11th, 12th and 13th, to full houses at each performance, and giving entire satisfaction to all present. Little Princess Burlesque co., 23d; Patti Rosa 24th; Rhea, 25th; Planter's Wife, 26th and 27th.

Academy of Music (Charles Shay, manager): Lizzie Evans opened this house for the season in Fogg's Ferry, 8th, 9th and 10th, the balance of the week to Dew-Drop. A very large audience attended the opening night, and Miss Evans was called before the curtain at the end of every act. Two very warm nights made business poor, the other nights drew good audiences.

PARKERSBURG.

Academy of Music (M. C. Van Winkle, manager): The season opened 9th with Flora Moore's Bunch of Keys. Like last year's opening, the house was crowded. The hotel people kept the audience in an uproar the entire evening. Miss Moore did well, and the co. on the whole was good. Our next attraction is Grau's Opera co. on 22d and 23d.

Item: The Bunch of Keys co. left for Marietta by the Ohio River Railway, the first co. to pass over the road since its completion between here and Wheeling.

WISCONSIN.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): Gus Williams opened 7th in Captain Mishler to a large and enthusiastic house. The play in itself does not amount to much, and without Mr. Williams would fall very flat. In his impersonation of the kind hearted but stupid police captain, with songs, the star is always well received and heartily encored. Support fair. Toward the end of the engagement the attendance fell off, owing to the intense heat. Florences, 22d, 23d, 24th.

Items: Sweeby's Theatre opened its season 8th with a large and well selected variety co. The cozy little house has been crowded at every performance. Manager John has greatly improved the interior arrangements by raising the seats, painting and remodeling.—The attendance at the Dime Museum still continues large, and Manager Litt spares no pains to keep his promises of giving a first-class entertainment in every particular.—On last Tuesday night, seated in front of the Opera House, trying to catch a breath of air, were John H. Robb, with Gus Williams; W. T. Elliott, with the Florences; Charles G. Lord, with Boucicault; and Ed. Price, with McCullough—all arranging dates for their respective cos.—Sherman T. Brown of Oshkosh, has been appointed treasurer of the Opera House, to fill the vacancy made by Jacob Litt's withdrawal.

SHEBOYGAN.

Sheboygan Opera House (J. M. Kohler, manager): Cal Wagner's Minstrels 11th to fair house. This being Fair week, a much larger crowd was expected; but sundry little counter-attractions, besides a political speech, detracted from what would otherwise have been a large attendance. The co. has added some new features to its already attractive programme, and gave a performance never equalled here by any other minstrel co. The best joke got off on the audience (your correspondent included) was by Cal Wagner himself. He announced from the stage that he would give an imitation of Lulu Hurst, the Electric Girl, and got a boy to take hold of a rope which he had on the stage and pass it around the dress-circle and gallery so that every one on the end could take hold of it. He then told them to take a good tight hold so as to feel the electric current go through them. This done, he got a large tin pail in the shape of a battery and put the two ends of the rope in the pail. Presently a man appeared on the scene and asked him what he was doing there.

"Oh," replied Cal, "I was only trying to see how many of them I could get on the line." This was the signal for an outburst of cheers and laughter, and for a good while not a word could be understood; but that rope dropped out of every hand as though it was done by electricity. Charles A. Gardner in Karl the Peddler, 16th.

EAU CLAIRE.

We have been visited by the most terrible flood ever known in the Chippewa Valley. Six bridges within the city limits have been swept away, and the loss of property is estimated at $1,000,000. The Big Four were billed for 12th, but the stage of the Opera House was covered by four feet of water, while the auditorium was submerged up to the last row in the dress-circle. The Opera House Co. will sustain a severe loss, and it will be three or four weeks before the house is in fit condition for occupancy.

RACINE.

Blake's Opera House (John T. Vaughan, manager): The attendance 11th to see My Partner was not very large. Dion Boucicault in Shaughraun will open the regular season here 16th, John McCullough having cancelled. Mr. and Mrs. W. J. Florence, 25th.

CANADA.

TORONTO.

All our places of amusement have been liberally patronized during the past week, which was the opening week of our Industrial Fair. A large number of strangers were in the city and a bigger crowd is expected during this, the closing week of the exhibition.

Grand Opera House (O. B. Sheppard, manager): Michel Strogoff has been the attraction at this house. Large attendance all week. The co. is first class. Charles A. Haswin as Michel has made quite a hit, and has become a favorite. His work last season as the Silver King stamped him as a first-class leading man. Michel Strogoff will be repeated 15th, week.

People's Theatre (J. C. Conner, manager): Fun in a Boarding School by the Lisetta Ellani co. has received very fair patronage. Miss Ellani is a very clever soubrette, and is ably assisted by Harry Mack and J. E. Radcliffe. Paddy and Ella Murphy introduce some very clever specialties, as well as appearing in the cast. James Taylor, the great English comique, will appear 15th and week.

Horticultural Pavilion: The New York Ideal Opera co. presented Billee Taylor and Giroflé-Giroflá week of 8th, to average good business. Francesca Guthrie, the prima donna, appears to great advantage in the latter opera, and nightly receives many encores. The rest of the co. are excellent artists, and Manager Barnett deserves credit for the splendid co. he has gathered together. The out-door entertainment, after the performance—a representation of the Chicago fire—is very well presented. Giroflé-Giroflá will be kept on during next week. The Grand Duchess is in rehearsal.

Summer Pavilion (Harry J. Norman, manager): The season of the St. Quinten Opera co. is nearing its close. The city authorities have ordered that the Pavilion be pulled down inside of ten days, the building being a contravention of the fire by-law. Chimes of Normandy, La Mascotte and Olivette were presented week of 8th, to fair business.

Arena: Forepaugh's circus pitched its tents 12th and 13th, and gave four performances to vast crowds. This is the best menagerie and circus that ever visited Canada.

Item: Augustus Piton, late manager of the Grand Opera House, was in the city during the past week.

HAMILTON.

Grand Opera House (J. M. Lathrop, manager): The work of improvement is drawing near completion, and when its patrons are again permitted to view the inside of the Grand, they cannot fail to be pleased with the change. It has come to your correspondent's ears that some cos. refuse to play at this house this season on account of its uncleanliness. Allow me to assure the profession generally that the house is now in first-class order. P. Richie comes back as stage manager, after an absence of two years, and his many friends in the profession may feel assured that their stage requirements will be well looked after. The house will open for the season 16th with Sam'l of Posen. Hanley's Dan's Tribulations, 24th; Catherine Lewis Opera co., 29th, week.

Items: J. R. Spackman, manager of the Grand last season, left town to assume the management of Taylor and Alexander's Comedy co.—Forepaugh's Circus drew large crowds at each performance 11th.

MONTREAL.

Crystal Palace Opera House (Louis McGowan, manager): The opera season has closed. On Monday night Pirates of Penzance was produced and ran the first half of the week to splendid houses. A benefit was given to Brocolini on Wednesday night. The Pirates was followed on Friday night by Iolanthe, when Janet Edmondson received a benefit. The house was packed to the doors. A supper was given the members of the co. by Miss Edmondson on the stage at the conclusion of performance. The house will be kept open till about Nov. 1. Howarth's Hibernica co. is the only attraction booked thus far. It opened for a week 15th.

Academy of Music (Henry Thomas, manager): McIntyre's Tourists opened their season 8th, and ran for a week to wretched business. The performance was indifferent. The local papers slaughtered it unmercifully.

Royal Museum (Sparrow and Jacobs, managers): Harry Montague's Dude co. drew good houses all week. The performance is excellent in every respect. Gus Hill, the club-swinger, is with the co.

Royal Pavilion (Sparrow and Jacobs, managers): The canvas show closed on Saturday night. Hanley's Magnets drew small audiences during the week.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

A Mountain Pink Co. (Bella Moore): Huntington, Ind., 16 to 19; Rochester, 20; Kokomo, 22; Frankfort, 23; Logansport, 24, 25, 26; Delphi, 27; Greencastle, 29; Sullivan, 30; Owensboro, Ky., Oct. 1; Evansville, Ind., 2; Cairo, Ill., 3, 4; Paducah, Ky., 6.

Aimee: Utica, N. Y., 18; Syracuse, 19, 20; Rochester, 25, 26, 27.

Augustin Daly's Company: Philadelphia, 15, two weeks.

Aiken-Wallace-Villa: Brooklyn, E. D., 15, week; Buffalo, 22, week; Wheeling, W. Va., 29, week.

Atkinson's Bad Boy Co. No. 1: Baltimore, 15, week; Washington, 22, week; Stamford, Ct., 29; S. Norwalk, 30; Middletown, Oct. 1; Meriden, 2; Rockville, 3; Hartford, 4; Winsted, 6; Waterbury, 7; Bridgeport, 8; Ansonia, 9; Wallingford, 10; New Haven, 11; Brooklyn, 13, week.

Atkinson's Bad Boy Co. No. 2: Mauch Chunk, Pa., 15; Allentown, 17; Bethlehem, 20.

A Wife's Honor Co.: Buffalo, 15, week.

Anthony's Uncle Tom Co.: Cleveland, 15, week; Chicago, 22, week.

An Adamless Eden Co.: Augusta, Ga., 18; Athens, 19; Atlanta, 20; Griffin, 22; Macon, 23; Americus, 24; Eufaula, Ala., 25; Columbus, Ga., 26; Montgomery, Ala., 27; Pensacola, 29; Mobile, Ala., 30; Meridian, Miss., Oct. 1; Birmingham, Ala., 2; Nashville, Tenn., 3, 4; Chattanooga, 6; Murfreesboro, 7; Clarksville, 8; Memphis, 9; Helena, Ark., 10; Pine Bluff, 11.

Adamless Eden Co. No. 2: Meriden, Ct., 18; Bridgeport, 19; Norwalk, 20; Albany, 22, 23; Troy, 24, 25; Rondout, 27; Springfield, Mass., 29.

Baker and Farron: Newburg, N. Y., 19; Cohoes, 20; Lyons, 22; Schenectady, 23; Amsterdam, 24.

Bartley Campbell's White Slave Co.: Cleveland, 15, week; Chicago, 22, week; Ottawa, Ill., 29; Bloomington, 30; Peoria, Oct. 1; Galesburg, 2; Davenport, 3; Cedar Rapids, 4; Minneapolis, 6, 7, 8; St. Paul, 9, 10, 11.

Bartley Campbell's Separation Co.: Williamsburg, 15, week; Brooklyn, 22, week; Newark, N. J., 29, week.

Bartley Campbell's Siberia Co.: Philadelphia, 15, week; Williamsburg, 22, week; Baltimore, 29, week; Washington, Oct. 6, week; Pittsburg, 13, week; Buffalo, 20, week.

Barton and Deacon's La Charbonniere Co.: Philadelphia, Oct. 20.

Bertha Welby: Petersburg, Va., 18; Norfolk, 19, 20; Lynchburg, 22, 23; Danville, 24; Durham, 25; Raleigh, 26; Wilmington, 29, 30.

Barry and Fay: Erie, Pa., 18; Toledo, 19; Lima, 20; Chicago, 22 week.

Burr Oaks Co. (Walter Bentley): Brooklyn, 15, week; Youngstown, O., 22, 23; Columbus, 24; Springfield, 26, 27; Detroit, 29, 30; Toledo, Oct. 1, 2.

Boston Theatre Silver King Co.: Boston, 15, week; Lawrence, 22; Haverhill, 23; Lewiston, Me., 24 to 26; Salem, 29; Springfield, 30; Waterbury, Ct., Oct. 1; Bridgeport, 2; New Haven, 3, 4; Meriden, 6.

Bunch of Keys (Frank Sanger, manager): Chicago, 15, week.

Bunch of Keys (Dudley McAdow, manager): Dayton, O., 18, 19; Richmond, Ind., 20; Ft. Wayne, 22; Anderson, 23; Kokomo, 24; Lafayette, 25; Kankakee, 26; Bloomington, Ill., 27; Decatur, 29; Cairo, Oct. 1; Memphis, 2, 3, 4; Nashville, 6, 7, 8; Birmingham, Ala., 9; Montgomery, 10, 11; New Orleans, 13, week.

Barney McAuley: Davenport, Ia., 18; Des Moines, 19; Council Bluffs, Ia., 20; Denver, 22, week.

Baggot Kehs Co.: Decatur, Ill., 18; Danville, 19; Logansport, 20; Peru, Ind., 22; Fort Wayne, 23; Lima, O., 24; Piqua, 25; Muncie, Ind., 27; Indianapolis, 29, week.

Boston Uncle Tom Co.: Bath, N. Y., 19, 20; Oct. 1.

Boyd's Co.: Shelbyville, Ill., 15, week; Danville, 22, week; Columbus, 29, week.

Clara Morris: N. Y. City, Sept. 29, two weeks; Brooklyn, Oct. 13.

Colonel's Banker's Daughter Co.: Taunton, Mass., 18; Brockton, 19; N. Attleboro, 20; Woonsocket, R. I., 22; Lynn, Mass., 23; Concord, N. H., 24; Nashua, 25; Haverhill, Mass., 26; Lowell, 27; Gloucester, Oct. 1; Norwich, Ct., 2; Mystic, 3; Willimantic, 4; Springfield, Mass., 6.

Comic Opera: Bellows Falls, Vt., 18; Newport, R. I., 19; Fall River, Mass., 20; Taunton, Mass., 22; Salem, 23; Lynn, 24; Newburyport, 25; Beverly, 26; Woonsocket, R. I., 27; Chicago, Oct., 13, week.

C. A. Gardner: Sheboygan, Wis., 16.

Charles Thompson Co.: Washington, 15, week.

Collier's Rice Co. (R. E. Mantell): N. Y. City, 15, four weeks.

C. W. Bowser: Fredericksburg, Va., 18; Lynchburg, 19; Roanoke, 20; Knoxville, Tenn., 22; Atlanta, Ga., 23, 24.

Crimes of London: Holyoke, Mass., 17; Northampton, 18; Westfield, 19; North Adams, 20; Brattleboro, Vt., 22; Bellows Falls, 23; Keene, N. H., 24; Concord, 25; Taunton, Mass., 27; Oct. 1, 2; New Bedford, 3.

C. L. Davis: Southbridge, Mass., 18; Fitchburg, 19; Brockton, 20; Lynn, 22; Gloucester, 23.

Cleveland's Colored Co.: Philadelphia, 15, week.

Dreck of Hearts Co.: Williamsburg, 15, week.

D. H. Harkins: Chicago, 15, week.

Dion Boucicault: Racine, Wis., 16; Elgin, Ill., 17; Joliet, 19; Sandusky, O., 20; Toledo, 22; Port Huron, Mich., 23; E. Saginaw, 24; Bay City, 25; Ann Arbor, 27; Kalamazoo, 29, 30.

Deere-Rice Burlesque Co.: N. Y. City, Sept. 1, four weeks.

Dickson's Sketch Club: Iowa City, Ia., 18 to 19; Cedar Rapids, 20; St. Paul, 22, 23, 24; Minneapolis, 25, 26, 27.

Duncan Thompson: Minneapolis, 18, 19, 20; Sioux City, Ia., 22; Council Bluffs, 23; Des Moines, 24; Creston, 25; Plattsmouth, Neb., 27; Nebraska City, 29; Lincoln, 30; Omaha, Oct. 1, 2; Grand Island, 3; Cheyenne, Wy. T., 4; Denver, 6, week.

Davis' Auction (Frank Gardner, manager): Kansas City, 15, week; Hannibal, 22, 23; Quincy, Ill., 24, 25; Keokuk, 26; Cedar Rapids, 27; Burlington, 29, 30; Bloomington, Ill., Oct. 1, 2; Jacksonville, 4; St. Louis, 6, week.

Dan Sully's Corner Grocery (F. H. Basker, mgr.): St. Louis, 15, week; Louisville, 22, week; Indianapolis, 29, week.

Daily's Vacation Co.: Richmond, Ind., 18; Greenville, 19; Mattoon, Ill., 20; St. Louis, 22, week; Belleville, Ill., 23; Mattoon, 30; Springfield, O., Oct. 2; Newark, 3, 4; Cumberland, Md., 4; Baltimore, 6, week; N. Y. City, 13, two weeks.

Draper's Uncle Tom Co.: Keokuk, Ia., 26.

Ellsler-Weston-Lee Co.: Carson, Nev., 18; Virginia City, 19, 20; San Francisco, Oct. 6.

Evans and Hoey: Providence, 18, 19, 20; N. Y. City, 22, two weeks; Baltimore, Oct. 6, week; Washington, 13, week; Pittsburg, 20, week; Philadelphia, 27, week.

Fanny Davenport: Kansas City, Mo., Oct. 6.

Frank Mayo: Philadelphia, 8, two weeks; Baltimore, 22, week.

Florences: St. Paul, 18, 19, 20; Milwaukee, 22, 23, 24; Oshkosh, 25; Madison, 26; Janesville, 27; Keokuk, Ia., Oct. 2.

Ford. Warde: Racine, Wis., 18; Eau Claire, 19, 20; St. Paul, 22, 23, 24; Minneapolis, 25, 26, 27.

F. S. Chanfrau: Athol, Mass., 23; Orange, 24; Winchendon, 25; Mystic, Ct., 26.

Fanny Mountcastle: Wahoo, Neb., 22.

Fred Warde's Co. (Distrust): Chicago, 15, two weeks.

Gus Williams (J. H. Robb, manager): Cincinnati, 15, week; Indianapolis, 22, 23, 24; Springfield, Ill., 25; Jacksonville, 26.

George C. Miln: Jamestown, Dak., 17, 18; Bismarck, 19, 20; Miles City, M. T., 22 to 24; Billings, 25; Livingston, 26, 27; Bozeman, 29, 30; Spokane Falls, W. T., Oct. 2; Walla Walla, 6, 7; The Dalles, Ore., 8, 9; Salem, 10, 11; Portland, 13, week.

George Woodthorpe: Princeton, Ind., 15, week.

Gunter's D. A. M. Co.: Boston, 8, two weeks; Worcester, 22; Holyoke, 30; Johnstown, Pa., Oct. 4.

Harrigan and Hart's Travelling Co.: Cleveland, 15, week; Lockport, N. Y., 24; St. Catherines, Ont., 24; Bradford, Pa., 25; Olean, N. Y., 30.

Hill's People's Theatre Co.: Utica, N. Y., 15, week.

Hanlons: Louisville, 15, week.

Harrison-Gourlay Co.: Rochester, 17, 18, 19; Syracuse, 22, 23, 24; Troy, 25, 26, 27; Boston, Oct. 6, two weeks.

Harry Webber: Columbia, Tenn., 18; Nashville, 15, 16, 17.

Henry Irving: Quebec, 30; Montreal, Oct. 1, 2, 3, 4; Hamilton, 6; Toronto, 7 to 11.

Hewett's Musketeers: Chicago, 15, week.

Henderson's Co.: Williamsburg, 22, week.

Hennan-Ten Broeck Co.: Ottumwa, Ia., 22.

Hoop of Gold Co.: Philadelphia, 15, week; N. Y. City, 22, week; Cumberland, Md., 29; Parkersburg, W. Va., 30; Wheeling, Oct. 1; Pittsburg, 6, week.

Heart's Hearts of Oak: Louisville, 18, 19, 20; Cincinnati, 21, week; N. Y. City, 29, week.

Her Atonement Co.: Erie, Pa., 23, 24; Scranton, Oct. 1, 2; N. Y. City, 13, week; Williamsburg, 20, week.

In the Ranks Co.: Denver, 15, week; Kansas City, 22 to 27.

J. K. Emmet: Albany, Sept. 15, week; Holyoke, Mass., 22; Lowell, 23; Manchester, N. H., 24; Fitchburg, 25; Springfield, 26; New Haven, 27; Troy, 29, week.

John McCullough: Milwaukee, 18, 19, 20; Chicago, 22, three weeks.

Joseph Murphy: Brooklyn, 15, week.

John S. Murphy (Kerry Gow): Marlboro, 18; New Bedford, 19; Beverly, 20; Waltham, 22; Gloucester, 23; Amesbury, 24; Portsmouth, N. H., 25; Dover, 26; Biddeford, Me., 27; Bath, 29; Rockland, 30; Belfast, Oct. 1; Bangor, 2; Waterville, 3.

John A. Stevens: Buffalo, 18, 19, 20.

John T. Raymond: Indianapolis, 18, 19, 20; Cincinnati, 22, week.

Joseph Jefferson: Detroit, Sept. 15; St. Joe, Mo., 24.

Janauschek: N. Y. City, Sept. 15, three weeks.

Jacques Kruger (Dreams): N. Y. City, Sept. 1, three weeks; Pittsburg, 22, week.

James O'Neill (Monte Cristo): New Bedford, Mass., 18; Boston, 22, week.

Kate Claxton: Newark, N. J., Sept. 15, week; Newburg, N. Y., 22; Rondout, 23; Gloversville, 24; Albany, 25, 26, 27; New York City, 29; Brooklyn, Oct. 6.

Knights (Mr. and Mrs. George S.): Cumberland, Md., 18; Connellsville, Pa., 19; McKeesport, 20; Cleveland, 22, week; Akron, 29; N. Y. City, Oct. 20.

Kiralfys' Burlesque Co.: N. Y. City, Sept. 8, two weeks.

Kiralfys' Siera: N. Y. City, Sept. 1, six weeks.

Kiralfys' Excelsior: Pittsburg, 15, week; Cincinnati, 22, two weeks.

Kittie Rhoades: Bristol, Tenn., 18 to 20; Abingdon, 22, week.

Keene's Mrs. Partington Co.: Kalamazoo, Mich., 15, week.

Kentuck Co.: New Orleans, 15, week; Lake Charles, La., 22; Orange, Texas, 23; Beaumont, 24; Houston, 25, 26; Brenham, 27; Galveston, 28 to 30; San Antonio, Oct. 1, 2; Austin 3.

Kendall Dramatic Co.: Pittsfield, Ill., 22, week; Bushnell, 29, week; Jerseyville, Oct. 6, week; Jackson, Mo., 13, week.

Lillian Olcott: Easton, Pa., Oct. 20; Reading 21; Harrisburg, 22; Hagerstown, Md., 23.

Lawrence Barrett: Portland, Oregon, Sept. 15, two weeks.

Lightning London (Eastern): Boston, 22, week; Lawrence, Mass., 29, 30; Lowell, Oct. 1, 2; Worcester, 3, 4; Woonsocket, R. I., 6; Brockton, Mass., 7, 8, 9; Newport, 10, 11; Fall River, 13, 14; New Bedford, 15, 16; Taunton, 17, 18; Holyoke, 20, 21; Waterbury, 22, 23; Hartford, Ct., 24, 25.

Lightning London (Western): Schenectady, N. Y., 19, 20; Utica, 23, 24; Rome, 24.

Lisetta Ellani: Brooklyn, 15, week.

Lillie Hinton Co.: Philadelphia, 29, week.

Lizzie May Ulmer: Washington, 15, week; Charlotte, N. C., 22; Columbia, S. C., 23; Augusta, Ga., 24; Macon, 25; Savannah, 26, 27; Atlanta, 29; Birmingham, Ala., Oct. 1; Montgomery, 2; Mobile, 3, 4; New Orleans, 6, week.

Lizzie Evans: Cincinnati, 15, week; Delaware, O., 22; Akron, 23; Mt. Vernon, 24; Lancaster, 25; Columbus, 26, 27; Louisville, 29, week; Huntsville, Ala., Oct. 6, 7; Chattanooga, 9; Atlanta, 11; Vicksburg, 13, 14; Jackson, 15; Memphis, 16, 17, 18.

Lillian Brown's Juveniles: Independence, Kas., 18; Winfield, 19; Caldwell, 20; Wichita, 22; McPherson, 23; Emporia, 24; Junction City, 25; Topeka, 26, 27; Atchison, 29; St. Joe, Mo., 30; Oct. 1; Kansas City, 2, 3, 4; Hiawatha, Kas., 6; Nebraska City, Neb., 7; Lincoln, 8; Omaha, 9; Plattsmouth, 10; Council Bluffs, Ia., 11, 12.

Louis Aldrich (My Partner): Peoria, Ill., 18; Springfield, 19; Decatur, 20; Bloomington, 22; Joliet, 23; Pullman, 24; Milwaukee, 25, 26, 27, 28; Dubuque, Ia., 29.

Louise Sylvester: Sedalia, Mo., 22, week.

Lotta: N. Y. City, Sept. 15, four weeks; Philadelphia, Oct. 13, four weeks.

Litter's World Co.: Braidwood, Ill., 18; Jacksonville, 19; Quincy, 20; St. Louis, 22, week; Springfield, Ill., 29; Hannibal, Mo., 30; Macon City, Oct. 1; Sedalia, 3, 4; Ottawa, Kas., 6; Lawrence, 7.

M. B. Curtis: Flint, Mich., 18; E. Saginaw, 19; Bay City, 22; London, Ont., 23; Brantford, 24; Hamilton, 25; St. Catherines, 26; Lockport, N. Y., 29; Utica, 30; Holyoke, 22; Worcester, Mass., 23; Springfield, 24; New Haven, 25; Lynn, 26; Lowell, 27; Boston, 29, week.

[illegible] St. Louis, 15, week; Cincinnati, 22, week.
[illegible]: N. Y. City, Sept. 15, four weeks; Philadelphia, Nov. 3, two weeks; Washington, 17, week; [illegible]
[illegible]: Rochester, 15, week; [illegible]
[illegible]
Hatfield's Dear Co.: Troy, 15, week; Trenton, N. J., 22, week.
[illegible]: Buffalo, 15, week; N. Y. City, Oct. 6, two weeks.
[illegible]
Old Shipmates Co.: Lowville, N. Y., 26 to 20; Malone, 22.
[illegible]
Queen of New York Co.: N. Y. City, 15, two weeks.
Queen Co. (Tillotson and Williams): Boston, 15, week.
Queen's Evidence Co.: N. Y. City, 15, week.
[illegible]
Silver King Co. (F. C. Bangs): Troy, 15, week.
[illegible]
Sorcerer's Co.: N. Y. City (Niblo's), 18—indefinite.
[illegible]
Siberia Co. (Haverly's): Chattanooga, Tenn., 15; New Orleans, 22, week.
[illegible]
Shadows of a Great City Co.: St. Louis, 15, week; [illegible]
[illegible]
Stagg and Collier's Storm-Beaten Co. (Western): N. Y. City, 15, two weeks.
Stagg and Collier's Storm-Beaten Co. (Central): [illegible]
[illegible]
Stagg and Collier's Separation Co.: Pittsburg, 15, week; Philadelphia, 22, week.
[illegible]
[illegible] Co.: Chicago, 15, week.
[illegible]
[illegible]: Boston, Sept. 15—indefinite.
[illegible]
Zoo Co.: N. Y. City, 15, week.

OPERA AND CONCERT COMPANIES.

[illegible]

[illegible] Opera Co.: Trenton, N. J., 15, week; [illegible]
[illegible]
Carleton's [illegible] Opera Co.: [illegible]
[illegible]
[illegible]: N. Y. City (Wallack's), Sept. 1, two weeks.
[illegible]
New York Opera Co.: York, Pa., 18; Harrisburg, 19; Pottsville, 20; Williamsport, 22; Mauch Chunk, 23; Allentown, 24; Troy, 26, 27.
[illegible] Opera Co.: San Francisco, Sept. 1, four weeks.
Royal Standard Opera Co.: Los Angeles, Cal., 15, week.
[illegible]
St. Quentin Opera Co.: Toronto, 8, two weeks.
[illegible]

MINSTREL COMPANIES.

[illegible]

VARIETY COMPANIES.

American Four Co.: Philadelphia, 15, week.
Big Four Co.: Joliet, Ill., 18; [illegible]
[illegible]
Fannie Louise Buckingham: N. Y. City, 15, week.
[illegible]
J. J. Sullivan: Baltimore, 15, week.
Lillie Hall's Burlesque Co.: Cincinnati, 15, week.
[illegible]
New Rentz-Santley Co.: N. Y. City, 15, week; Philadelphia, 22, week; Richmond, Va., 29, 30.
[illegible]
Rentz-Santley Co.: Philadelphia, 15, week.
Tony Pastor's Co.: Louisville, 15, week; Pittsburg, 22, week; Philadelphia, 29, week; Brooklyn, Oct. 6, week.

MISCELLANEOUS.

[illegible]
Howarth's Hibernica: Montreal, 15, week.
[illegible]
Taylor's Cabalistic Wonders: Lewiston, Me., 21 to 27.

CIRCUSES.

Adam Forepaugh's: Brockville, Can., 18; Cornwall, 19; Ottawa, 20; Montreal, 22, 23; St. Johns, 24; [illegible]
[illegible]
Buffalo Bill Wild West Show: Rochester, 17, 18; Pittsburg, 29, week.
[illegible]
Cole's: Colton, Cal., 19.
[illegible]
O'Brien's: Medina, N. Y., 20; Brockport, 22; Geneva, 23; Bath, N. Y., 25.
[illegible]

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NEVADA, Mo.	5,000	1,000	Harry C. Moore.
RICH HILL, Mo.	6,000	600	J. Goldenberg.
BUTLER, Mo.	3,000	600	Wm E. Walton.
LAMAR, Mo.	3,500	600	Brown and Avery.
JOPLIN, Mo.	10,000	600	H. H. Haven.
WEBB CITY, Mo.	5,000	500	Ayler and Locke.
GALENA, Kas.	5,000	600	Gary and Strong.
ROLLA, Mo.	3,000	400	W. J. Powell.
LEBANON, Mo.	4,000	600	Samuel Farrar.
FORT SCOTT, Kas.	10,000	800	W. B. Patterson.
COLUMBUS, Kas.	3,500	600	Harlan Brothers.
PARSONS, Kas.	8,000	800	McKim and Baird.
PAOLI, Kas.	4,000	600	L. D. White.
OLATHE, Kas.	4,000	500	George B. Lord.
GIRARD, Kas.	3,500	500	J. S. James.
CHETOPA, Kas.	3,000	500	E. W. Clark.

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TELEGRAPHIC NEWS.

That Successful Rag Baby.

[BY TELEGRAPH TO THE MIRROR.]

PROVIDENCE, R. I., Sept. 17.—The Providence Opera House held the largest audience of the season, so far, the attraction being Hoyt's Rag Baby.

Saint Saveri Garden did not open Monday night on account of the illness of Lizzie Harold.

An Instant Success.

[BY TELEGRAPH TO THE MIRROR.]

BOSTON, Sept. 17.—Nanky, the Boston Museum Version of Der Bibliothekar, an English translation of which is being played in London under the title of The Private Secretary, made an instant success Monday night at the Museum, Ian Robertson getting loud calls at every curtain.

Captive gave great delight to a moderate audience, that made up in enthusiasm what it lacked in numbers, at the Globe. Queens made a fair success at the Park. Good house. D. A. M. began its second week at the Bijou to a fair house.

The Silver King had a crowded house at the Howard Athenæum. The Boston Theatre was closed for a final rehearsal of Zanita. All went well. It was given to the public last night.

Up at the Lake.

[BY TELEGRAPH TO THE MIRROR.]

BUFFALO, Sept. 17.—Barry and Fay, or rather Barry and Lyrell, Fay being ill, opened at the Academy of Music, Monday night. A good-sized audience witnessed All Crazy.

At the Court House Theatre A Wife's Honor is the bill. The audience was not a flattering one on the opening night.

The Adelphi secured the largest gathering for Monday night. R. E. Graham made himself very amusing in Wanted—A Partner.

Opening in Panhepolis.

[BY TELEGRAPH TO THE MIRROR.]

CINCINNATI, Sept. 17.—Gus Williams opened on Sunday night at Heuck's, and attracted a large attendance at both matinee and evening performances. At Harlin's, same date, Lizzie Evans, under Charles Callahan's management, began her week's engagement, and was well received by a large house.

Airy Fairy Lillian Fortescue, in Well-Fed Dora, at Robinson's was liberally patronized.

Franklin H. Sargent, director of the New Lyceum Theatre School of Acting, arrived today to examine applicants for admission to the school.

The city is crowded with visitors to witness the Exposition and the Cincinnatus parade, and the theatrical outlook for the week is exceptionally bright.

Miscellaneous.

[BY TELEGRAPH TO THE MIRROR.]

PITTSBURG, Sept. 17.—Excelsior, Separation, Bayliss' Bright Lights and Juvenile Opera troupe opened to large business.

TORONTO, Sept. 16.—Receipts to-night, $1,160—the largest ever taken in theatre at regular prices, Michel Strogoff.

London Gossip.

LONDON, Sept. 6.

The glass reflects a most amusing cartoon in a little known paper called *Moonshine*; yet this paper is cleverer than *Punch*, and of the same style. The cartoon is "The Rival Tragedians," and represents Irving and Wilson Barrett contemplating their forthcoming productions of Hamlet. At one corner the head and shoulders of Irving are discovered with an incredulous smile, and saying: "So he's going to play Hamlet, is he?" Next comes Barrett, book in hand, his clear-cut profile exaggerated, and saying over the book: "And very likely Macbeth, too." Under a picture of the two, each in pronounced stage posture, and Irving with his eye-glass on, these are the "Rivals" glaring at each other. To the right Wilson Barrett is seen looking in a small mirror, perhaps our "hand-glass," and murmuring, "I shall play it in my fuzzon wig." Barry Sullivan from the provinces voices to London as follows: "Another Richmond in the field," and then in inky cloak he turns Londonward, saying: "To be or not to be!" Jack Barnes, the handsome one, is seen looking at a French's edition of the play and saying: "Rather peculiar about Wilson playing Hamlet at the time I've quavered Malvolio. I suppose it's only a coincidence, though." Barnes walks down Regent street—not the handsome Jack of present Union Square fame, but Jack as he may look after many added years over his head and much added Burgundy—corpulent and aided in his locomotion by a cane, and an admiring theatre public voices: "Now, Jack Barnes, let us see you do something before you get too stout." As a central crown to the pictures in the face of Irving, also the face of Barrett, exchanging compliments at the Garrick Club, smiling and self-satisfied like two "Cheesy cats," gazing tenderly in each other's eyes, and "When they meet they are the best friends in the world," chronicles the cartoonist. Much curiosity is felt as to Barrett's Hamlet; but all agree in advance that it will be original in treatment and scholarly, and I am of the few who believe that Miss Eastlake is especially adapted to play Ophelia. She has marvellous pathetic tones in her sweet voice. I regret you are not to see Barrett in America, after all, it seems. At his re-entree last Saturday night the house was packed. Miss Anderson, in a black velvet, Marie Stuart sort of evening dress, applauded from a box. She is Claudian mad, I hear. She had the tribe of Manasseh with her. I beg pardon, I mean her family retinue. The glass is so dim in evening light I cannot always see.

By the way, what an everlasting raft of people that young woman has to support, to be sure. Now, if she could be induced to marry it would lessen her task to one, perhaps. Apropos of Barrett, he played Chatterton the same evening, and we all shed copious tears to see this dramatic god die twice in one evening. There are some clever people in this company. Mind, I say some—not all. Miss Dickens, the granddaughter of Charles, seems rather indifferent as to her quality of stage gifts. I don't wish to be unkind, but there is a lady in Claudian, who plays the leading juvenile comedy role, who is absolutely painful in her facial contortions, and is shrewish instead of ingenuous, as she should be in Chatterton. Barrett gave his audience a complete surprise in an absolutely different dramatic creation. It is a strange coincidence that the first man recorded in history as coming to the rescue of the lonely, starved Chatterton was a gentleman named Barrett. And thus does history repeat itself. Our actor, Barrett, has set all the reading public to looking up Chatterton, his life, work and character.

I hied me to the Haymarket a Monday to see that clever young Brookfield again in his new comedy preceding his usual Evergreen. Well, I am glad I saw a new play altered and adapted from the German by Robert Buchanan and Herman Vezin, and named Bachelors. This "new comedy" proved to be Our Bachelors, of Robson and Crane fame, very slightly altered here and there. Now, one Joseph Bradford is credited in America with giving to Robson and Crane this play as a "new original comedy." Charity then suggested that the German stole Bradford's play. But as that is straining at a gnat I think "I'll swallow the camel" instead, and mildly suggest that our Yankee Bradford took his play from the same source as Vezin and Buchanan, and my ingenious countryman will pardon my suggesting that it would be more honest to follow in future the English example and announce Our Bachelors as an adaptation from the German. With the exception of Miss Kate Munroe, who tried to play the young widow called Mrs. Lynn Loseby instead of Mrs. Clinton, the various parts were well acted. Miss Maud Williamson, who plays in Evergreen, should have been cast for the widow in Bachelors. She is a young lady of delightful voice and great personal beauty. Miss Munroe's accent is atrociously nasal. I won't say American, for many Americans speak better English than Londoners. In the second act Miss Munroe forgot her lines. The prompter twice said them, and after a pause she looked from the sofa to the prompt side and said distinctly "Eh!" on which he again repeated them loud enough for her to catch them. Every one laughed. But as she had done such an unheard-of thing I thought it would have been rather more ladylike if she had gracefully bowed and thanked the prompter as audibly as she had said "Eh." Miss Victor from the provinces does a capital bit of acting as the landlady. She has been for years, I hear, struggling for London recognition, and at last having gotten it, is creating a furore. Evergreen is as delightful as ever, Mr. Brookfield proving a stage acquisition and the play impressing one as a dainty theatrical Court sonnet of the days of Napoleon. But alas! it is Summer time. Not the fashionable Haymarket season, and the courageous young actor-manager is losing money, I fancy.

I see some scenes being freshly painted for Miss Anderson's revival of Romeo and Juliet, by Mr O'Connor, one of the best scenic artists in England. He had retired, but emerges in honor of Our Mary. By the way, Lindsay Harris, who was associated with Miss Anderson's early barn-storming days some years ago, is reported as having consented to do Mercutio. *Entre nous*, he is one of the best Mercutios on the stage. What do I see across my faithful looking-glass? "Daybreak?" Well, a stage is dark during the day, and an opened door will let in light. "Nothing of the sort," pipes Mrs. Gilbert's voice, stopping in her walk to read the play-bill over the way. "There's Daybreak." I look in the direction of her shrewish finger, and sure enough the play bill of Daybreak, James Willing, Jr.'s new melodrama confronts me. Well, Willing is a clever and a good man of business, and all wish success to his play. Miss Carlotta Addison has scored a success as the heroine.

Our Boys has been played 1,456 times in London. Our Boys is getting old, and will soon be getting "our old un's." That reminds me that a recitation An Old Maid, was well rendered, a day or two since, by Miss Marie Sharp, at a concert by the violin classes at the Birkbeck Literary and Scientific Institution, at Broun's building, Chancery Lane. This admirable institution has taken up quarters of late in the Chancery Lane buildings, having removed from Southampton Buildings, near by.

The imperturbable Maurice Strakosch will next season, after a brief London stay, bring an Italian Opera company to New York, in which the rising young *prima donna*, Mlle. Donalio, will be principal soprano. This company and star are now performing at the principal opera house of Rome. The Royal Italian Opera company loses next season the nightingale, Madame Patti, whom Mr. Mapleson has secured for a Drury Lane period. Carl Rosa then comes for several weeks; but if Rosa gets into any more rows, such as his recent one in the Dublin Gaiety Theatre, with Mr. Sausalle, of his company, he will be going into training for the P. R. for next season, instead of being at his opera impresario business. The story is variously told, but one fact remains. There is a woman at the bottom of it. The fair dame is Mrs. Sausalle. Rosa could not give her seats for herself and lady friend. He was polite, but he had no vacant stalls. The pertinacity with which a feminine rushes after dead-head seats is often amazing, but seldom does her husband take it up and provoke the manager to give him a black eye for his interference. Maddened by his black eye, Sausalle thrashed his Governor, for he was the biggest man, you see. Then he rushed to court and instituted an action. This is the third or fourth assault Mr. Rosa has committed lately, and the seventy members of the company sympathize with Sausalle. Little Rosa was always, they say, during Pateppa's tide, the mildest tempered of men. But like all stories, we have yet to hear the other side. There were Michel Gunn and the spirited little Mrs. Bessie Sullivan Gunn, during the fight? Mr. Gunn, by the way, is a successful manager, the Dublin Gaiety being only one of his many dramatic irons. So Bessie Sullivan did well when she gave up public life as a serio-comic singer and adopted matrimony. A vicious little party with a cracked mirror in her hand says: "Oh! there was some sort of a scandal, wasn't there?" I don't know and I don't care. Making it a rule not to believe scandals at the outset, my experience is that the world is much whiter than it is painted. So, little old woman, go get a new glass and let us mind our own business, and keep our own houses stone coppiced and roofed.

"Bide a wee, launie!" It is a Scotch voice thus advises me. And I see in Glasgow one Mr. McKay praying the justices for a license for the Gaiety Theatre there. Mr. McKay successfully managed the Edinburgh Musical Hall and Waverly Promenade Concerts. He proposes to play pieces lasting only fifteen or twenty minutes, so that people can come and go instead of sitting cramped up for three hours. "I bide," observing my Scotch courier, and the license is granted.

Holding my glass up to my face, I see one of the *Globe* critics smiling over my shoulder. "Come in to Galli's for a gossip and two sixpenny glasses of fizz," he says. You can buy it by sixpenny glasses in London—not "gossip," but "fizz." He tells me several things. One is that Alice Chandos is considering a good offer to do soubrettes next season at a well-known Strand theatre. It now rests solely on "a little matter o' money." Another is that a clever writer on the press, named "Flit," is struggling, poor little woman, to secure a good dramatic position in New York, and so far has not succeeded as she deserves to. She is plucky and industrious, and has brains. When she lived in London she was a great favorite in social and literary circles. She is an excellent contralto singer, and would be a prize to any manager of comic opera. So I leave my friend of the *Globe*, as it nears "early candle-light" hour, having finished "fizz" and "gossip."

Speaking of lights, Sims of Lights o' London, fame, the "Dagonet" of the *Referee* has written a new play and is puzzled what to name it. He tells a story of himself, under cover of his nom de plume, as to the jaw-breaking effect of his poems, the "Dagonet Ballads," when done up in the Danish vernacular. One line in "Tell of a Missionary" tells the preacher, "You've a'goin a bit too far." In Danish it is: "Nu Bliver de Skam for Siem." He says, drolly, "Fancy talking to a clergyman and telling him he's Blivering the Skam for Siem!" Why not call his new play "Blivering the Skam for Siem?" It would be as apropos as the majority of names for plays. But this proposition so staggers my jaws and audacity that the quicksilver is all "a blivering" down my glass, so let me exit under the stage with the orchestra, "Skam—Siem." A. W.

Janauschek in My Life.

There was a large house at the Fourteenth Street Theatre last night. Fanny Davenport beautified one box and Mme. Janisch under Harry Sargent's direction "worked" the representatives of the press in another.

Harry Meredith's play, My Life, did not fulfil expectations. The plot is involved and tedious, and the situations are the veriest claptrap. The dialogue is pitched in a mawkish, drivelling key, the author's vocabulary evidently being formed after that in vogue among the writers for the cheap story-papers. The plot consists in the unravelling of a lot of bigamous entanglements. It takes a prologue and four dreary acts to tell which is which and who's who.

The audience was tired beyond measure before the piece ended. They had scarcely energy left to applaud some fine acting which Madame Janauschek did near the close. She assumed three characters, one of which, a vicious French actress, she represented with consummate skill. But she had no opportunities in Mr. Meredith's trashy play to display those grand outbursts of passion which are her *forte*. Janauschek is a great actress. She should forego such trash as My Life, and, if there be enough love of tragic art left among the public, confine her magnificent talents to the declamative heroines of lofty drama. It is as absurd for Janauschek to appear in a piece like My Life as it would have been for Cushman to waste her gifts in the melodramas of the Bowery. The star's support was fairly efficient. The best work was done by Frank Clements and A. H. Stuart—and yet these players by no means made successes.

My Life was very handsomely mounted—for this theatre. It is expected to run three weeks. We regret that Janauschek's endeavor to depart from the plays in which she has been identified was unsuccessful on account of the utter unworthiness of the piece selected for the purpose.

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JUST CONCLUDED TWO WEEKS ENGAGEMENT AT
Brooklyn Grand Opera House.
The Brooklyn *Union* of Sept. 1 says: "Miss Adeline Stanhope played the leading parts of Louise and Giberta. This lady is said to have been a favorite actress in Australia. Saturday evening the cast followed under some of the disadvantages of a first representation. Through these, however, shone the undeniable talent of Miss Stanhope. She is of medium height, about 25 years of age, and is decidedly good-looking. She moves about naturally, every line of her graceful figure seeming to respond, as do her arms in gesticulation, to the well-established histrionic rule of suiting the action to the word. She has mobile features that are of great assistance to her general acting, and whether in passion or in pathos the expression of her looks gives a striking emphasis to her lines. Even when she did not utter a single syllable the import of her thoughts was unmistakable. Good looks and dramatic ability are so seldom united that at first sight the spectator suspected a drawing and posing beauty, but her first appearance dispelled all doubts, and a genuine actress was discovered. Her voice is musical, and it is under perfect control. It is strong, but never used to an extravagant degree. Her acting is marked by refinement and repose, and when Oginska, near the close of the play, proved her power over Del Monte, it was done in a most dramatic manner, and yet without the slightest over-acting. Oginska's first recognition of the murderer of her parents was also accomplished neatly and with a due regard for the best rules of the subdued school of acting."
SEASON 1884-85 MISS STANHOPE REMAINS IN NEW YORK.
The Brooklyn *Eagle* of August 31 says: "Miss Stanhope made a distinctly favorable impression as Louise de Lascours and Oginska. Her appearance is prepossessing; she is shapely in figure, and so far as beauty and regularity of features are concerned it is not to be denied that nature has been generously bountiful to her. Miss Stanhope is further possessed of a musical voice. She has evidently been trained in a good school, and she is endowed with the faculty of expressing the various phases of emotion to an exceptional degree. With so many natural and acquired abilities in her favor, Miss Stanhope, early in the play, fairly captured her audience and held them willing captives to the close."
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The Brooklyn *Union* of Sept. 9 says: "Miss Stanhope is the best Mercedes that ever appeared in this city."
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The Brooklyn *Eagle* of Sept. 9 says: "—— the part of the heroine, Mercedes being allotted to Miss Adeline Stanhope. Of the latter it is to be said that she fulfilled the utmost expectations that had been awakened by her previous appearances, her impersonation of the role being carefully considered, well balanced and thoroughly artistic throughout."
Miss Stanhope's repertoire includes several powerful plays, specially written and acknowledged successes, and will produce next Spring an entirely new society drama, entitled
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The Home of an Actor.

About two years ago a pretty little brown-stone house in a long block of 'em on East Forty-sixth street began to bud and bloom in an esthetical and tasteful way. Mullioned windows with stained-glass panes were substituted for the ordinary articles. The front door got more patent bell-pulls and handles and locks on it than a door was ever treated to before. Awnings sprouted out over the doors and windows, and flowers sprouted in tiled stands on the insets. And into it after its unlimited changes are much beautifying moved Tony Hart and Gertrude, his wife.

I spent a morning there lately with much pleasure and profit, for my skeptical heart had lost much of its faith in the existence of human happiness in the domestic form. "There are no happy couples, but couples of four," says the cynical French philosopher, and here was really wedded comfort and perfect peace, and only two to promote it.

All nice people are fond of dogs, and those persons who see an abnormally fat pug cut waddling—it can't be called walking—with the Hart family must not think that "Squatter" is the sole pet of the household. Tony has a magnificent short-haired St. Bernard named "Gisek," and the most awful specimen of the English bull-dog that ever showed his bow legs and terrible battle-scarred countenance on these shores. He looks as if he had done what the *Maitre d'Ecole* did in "The Mysteries of Paris"—cut his nose off and washed his face in vitriol. This beautiful beast is rightly named at present "Fleas." The big, noble St. Bernard looks at him as if questioning his belonging to his race; and if ever there was a canine gorgon, Tony has struck him.

Parrots and canaries and a dear little Marmoset monkey—Pat Rooney—occupy cages about the place, which is furnished with every device for comfort.

One can glean a great deal of the occupants of a house from its pictures. A bold and striking figure of a matador leaning against a grey stone wall is a bit of color and execution that gives the keynote to the artistic tastes of the Harts.

"As I pick up pictures that I like and can make constant companions of—some of these panels and gimcracks will move up stairs to rooms I seldom visit," said Tony "This Spanish figure is by Satterlee and the spirit and go of it is as good as a cocktail to me. I think I shall have a sort of Carmen painted as a mate to it. Why, I was in a rich man's house in Europe lately, and the art treasures on its walls would have wrecked my good nature in a week. There was one big dismal canvas representing that nice young party who desired the head of John the Baptist on a charger. The head was the central object and the ghastly whiteness of the deadhead, the thing that struck you first as you entered the house."

This was an awful speech for a manager to make and I'd like to call the attention of the free-ticket hunter to the fact that Tony Hart says "the ghastliness of the deadhead" strikes one the instant they enter the house.

"Then," continued Tony "in the dining-room was a huge and valuable picture of the killing of a deer, the big handsome animal dying in the foreground. Why, I'd have starved with haunches of venison on the table and that picture hung before me."

Fine life-size portraits of Harrigan and Hart smile from Tony's walls, and in a rich frame beneath the two is a poor little old picture of the young men in their first song-and-dance act, when they struck hands as partners and life-long friends years ago.

Tony gazed affectionately at the insignificant picture and heartily said, motioning toward the stylish portraits above, "All that came from this—this."

The house is well filled with costly and handsome works of art, but a half-dozen such little things as the pictures of Ned and Tony in the days of their early struggles, and queer little portraits of dead and gone friends, show how much heart has gone into the decorations of Hart's home. On the wall of their bedroom hangs the pleasant, kindly face of Billy Gray, who died in the service of the Comique; and if the generous pair have any guardian angels in their vicinity, certainly the dead man must be among them. For into this delightful haven the orphan boy of Billy Gray was taken at his father's death. A fine, manly lad, devoted to his foster-parents. He is receiving a good education and is already rewarding Tony and Gertrude for the affection they have given him. As I saw the young fellow going off to school that morning, I thought "Well, this deserves to be a happy home."

Twice since their marriage Mr. and Mrs. Hart have been to Europe and lugged back the usual amount of curios; but the place of honor among their ornaments is given a cheap china image of two babies under a parasol, which they bought the first time they went out walking together. And over Monsieur's writing-desk sit two photos of the very earliest and most touching phase of their young love. They are not exactly holding hands, but they are looking at each other in a manner to show that the necessary photographer was very much in the way.

It's a long time since I saw so jolly and happy and comfortable a home as that of Tony Hart.

It's a magnificent example for the profession that this young man sets—not that there are not a multitude of richly decorated, handsome homes among our actors. But the entire devotion of his time and life to its perfection and continuance, the loving kindness shown to the humblest of its inmates, the gentle happy heart it wears on the outside, makes Tony Hart's a phenomenal home.

I know actors with spasmodic attacks of domesticity. I know actors who are really comfortable that will never acknowledge it, but keep themselves and those about them in hot water by sulks or outbursts. I know actors who provide nice homes for their families and go to them when the can't go anywhere else. But the Tony Harts are very scarce. From the bottom of my heart I wish every good thing may tumble into the dear little home on Forty-sixth street, and that each succeeding year the old photos on the writing-desk may take in a greater value in the loving eyes of Tony and Gertie Hart.

MARY FISKE.

Amateur Notes.

Eleanor Trafford swooned at the conclusion of her benefit performance. All efforts to restore her to consciousness were for over two hours unavailing. She is still ill, and is unable to meet her professional engagement. Miss Trafford was not accorded the support of the associations who promised their aid, and the least that they can do would be to cover the deficit in the expenses, or to tender the lady a benefit later in the season. The lady has been treated very shabbily.

W. W. Savage, of the Amateur League, has engaged with one of Shook and Collier's Lights of London companies.

About one hundred pupils are receiving daily instruction at the New Lyceum School. The various branches of instruction are under the direction of Messrs. Steele Mackaye, F. F. Mackay, Franklin Sargent, Max Freeman and Robert Frazer.

Max Freeman is presiding at the New Lyceum during Professor Sargent's absence on tour.

Secretaries of amateur societies are requested to forward their addresses to the Lyceum School, No. 18 West Twenty-third street.

Esmeralda will be presented at the Lexington Avenue Opera House on the 30th. The cast will include the Misses Eleanor Trafford, Dollie Taylor, Millie Small, Jeanette Winston and Messrs. Hendricks, Deery, Lamb and Winston.

Dr. Waters has done much to make the Amateur League a success. The League has not decided on its opening play.

F. F. Mackay will give a course of lectures to the students of the New Lyceum School.

The Greenwich Society are rehearsing Billee Taylor for production on Oct. 6. Emma Henry Thomas, J. W. Macy and George Sturgis have been assigned the leading roles.

Despite all comments to the contrary and the objections that have been expressed to the practice, several associations are issuing ostensibly complimentary tickets for coming entertainments at the Lexington Avenue Opera House. When the cards are presented for admission a charge of twenty-five to seventy-five cents is demanded, and if not paid the holder of the invitation is denied entrance. Until this evil is rectified amateur entertainments on the East side will not be held in good repute. The Amateur League has a system which is worthier of imitation. Only a portion of the house is reserved for those who pay, the rest being free.

Amateurs rarely realize how deficient they are in the customs and manners of the stage unless they go upon the professional boards. They are then obliged to hearken to the suggestions of the stage manager, and to realize what meagre knowledge they really possess. The self-importance of the amateur then disappears and is replaced by humiliation and a conviction that the habit of the stage can be acquired only by extended experience and observation.

W. A. Clark, of the Mimosa Society, has written a play. It is a satire on amateur rehearsals and performances, and may be produced this season. Overtures have been extended to Mr. Clark to appear at the new Lyceum.

The Amateur Opera Association of Brooklyn has under consideration a production of Fra Diavolo as the initial attraction in November. E. J. Grant and Charles Parsons will have the principal parts.

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